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THE  
PLAYS AND POEMS  
OF  
WILLIAM SHAKSPEARE,

WITH THE  
CORRECTIONS AND ILLUSTRATIONS

OF  
VARIOUS COMMENTATORS:

COMPREHENDING

*A Life of the Poet,*

AND

AN ENLARGED HISTORY OF THE STAGE,

BY

THE LATE EDMOND MALONE.

*WITH A NEW GLOSSARIAL INDEX.*

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ΤΗΣ ἑΤΕΡΩΣ ΓΡΑΜΜΑΤΕΤΗΣ ΗΝ, ΤΟΝ ΚΑΛΑΜΟΝ  
ΑΠΟΒΡΕΧΩΝ ΕΙΣ ΝΟΤΝ. *Vet. Auct. apud Suidam.*

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VOL. X.

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**KING LEAR.**

**ALL'S WELL THAT ENDS WELL.**



# KING LEAR.

VOL. X.

B

## PRELIMINARY REMARKS.

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THE story of this tragedy had found its way into many ballads and other metrical pieces; yet Shakspeare seems to have been more indebted to The True Chronicle History of King Leir and his Three Daughters, Gonorill, Ragan, and Cordella, 1605, (which I have already published at the end of a collection of the quarto copies) than to all the other performances together. It appears from the books at Stationers' Hall, that some play on this subject was entered by Edward White, May 14, 1594. "A booke entituled, The moste famous Chronicle Hystorie of Leire King of England, and his Three Daughters." A piece with the same title is entered again, May 8, 1605; and again Nov. 26, 1607. See the extracts from these Entries at the end of the Prefaces, &c. vol. iii. From The Mirror of Magistrates, 1587, Shakspeare has, however, taken the hint for the behaviour of the Steward, and the reply of Cordelia to her father concerning her future marriage. The episode of Gloster and his sons must have been borrowed from Sidney's Arcadia, as I have not found the least trace of it in any other work. I have referred to these pieces, wherever our author seems more immediately to have followed them, in the course of my notes on the play. For the first King Lear, see likewise Six old Plays on which Shakspeare founded, &c. published for S. Leacroft, Charing-Cross.

The reader will also find the story of K. Lear, in the second book and 10th canto of Spenser's Fairy Queen, and in the 15th chapter of the third book of Warner's Albion's England, 1602.

The whole of this play, however, could not have been written till after 1603. Harsnet's pamphlet to which it contains so many references, (as will appear in the notes,) was not published till that year. STEEVENS.

Camden, in his Remains, (p. 306, ed. 1674,) tells a similar story to this of Leir or Lear, of Ina king of the West Saxons; which, if the thing ever happened, probably was the real origin of the fable. See under the head of Wise Speeches. PERCY.

The story told by Camden in his Remaines, 4to. 1605, is this:

"Ina, king of West Saxons, had three daughters, of whom upon a time he demanded whether they did love him, and so would do during their lives, above all others: the two elder sware deeply they would; the youngest, but the wisest, told her father flatly, without flattery, that albeit she did love, honour, and reverence him, and so would whilst she lived, as much as nature

and daughterly dutie at the uttermost could expect, "yet she did think that one day it would come to passe that she should affect another more fervently, meaning her husband, when she were married;" who being made one flesh with her, as God by commandement had told, and nature had taught her, she was to cleave fast <sup>to,</sup> forsaking father and mother, kiffe and kinne. [Anonymous.] One referreth this to the daughters of King Leir."

It is, I think, more probable that Shakspeare had this passage in his thoughts, when he wrote Cordelia's reply concerning her future marriage, than *The Mirrour for Magistrates*, as Camden's book was published recently before he appears to have composed this play, and that portion of it which is entitled *Wise Speeches*, where the foregoing passage is found, furnished him with a hint in *Coriolanus*.

The story of King Leir and his three daughters was originally told by Geoffrey of Monmouth, from whom Holinshed transcribed it; and in his *Chronicle* Shakspeare had certainly read it, as it occurs not far from that of *Cymbeline*; though the old play on the same subject probably *first* suggested to him the idea of making it the groundwork of a tragedy.

Geoffrey of Monmouth says, that Leir, who was the eldest son of Bladud, "nobly governed his country for sixty years." According to that historian, he died about 800 years before the birth of Christ.

The name of Leir's youngest daughter, which in Geoffrey's history, in Holinshed, *The Mirrour for Magistrates*, and the old anonymous play, is *Cordeilla*, *Cordila*, or *Cordella*, Shakspeare found softened into *Cordelia* by Spenser in his *Second Book*, *Canto X*. The names of Edgar and Edmund were probably suggested by Holinshed. See his *Chronicle*, vol. i. p. 122: "Edgar, the son of Edmund, brother of Athelstane," &c.

This tragedy, I believe, was written in 1605. See *An Attempt to ascertain the Order of Shakspeare's Plays*, vol. ii.

As the episode of Gloster and his sons is undoubtedly formed on the story of the blind king of Paphlagonia in Sidney's *Arcadia*, I shall subjoin it, at the end of the play. MALONE.

Of this play there are three quarto copies, all dated 1608, and printed for the same bookseller, Nathaniel Butter. That which I have distinguished by the letter A, has a direction to the place of sale, which is omitted in the two others. These correspond in their title-pages, but vary in their readings. They will be found particularly described in the list of early quartos, vol. ii. Mr. Steevens seems not to have been aware of more than two of these.

BOSWELL.

## PERSONS REPRESENTED.

---

**LEAR, King of Britain.**

**King of France.**

**Duke of Burgundy.**

**Duke of Cornwall.**

**Duke of Albany.**

**Earl of Kent.**

**Earl of Gloster.**

**EDGAR, Son to Gloster.**

**EDMUND, Bastard Son to Gloster.**

**CURAN, a Courtier.**

**Old Man, Tenant to Gloster.**

**Physician.**

**Fool.**

**OSWALD, Steward to Goneril.**

**An Officer, employed by Edmund.**

**Gentleman, Attendant on Cordelia.**

**A Herald.**

**Servants to Cornwall.**

**GONEVIL, }  
REGAN, } Daughters to Lear.  
CORDELIA, }**

**Knights attending on the King, Officers, Messengers, Soldiers, and Attendants.**

**SCENE, Britain.**



# KING LEAR.

## ACT I. SCENE I.

A Room of State in King LEAR'S Palace.

*Enter KENT, GLOSTER, and EDMUND.*

*KENT.* I thought, the king had more affected the duke of Albany, than Cornwall.

*GLO.* It did always seem so to us: but now, in the division of the kingdom<sup>1</sup>, it appears not which of the dukes he values most; for equalities<sup>2</sup> are so weighed, that curiosity in neither<sup>3</sup> can make choice of either's moiety<sup>4</sup>.

<sup>1</sup> — in the division of the kingdom,] There is something of obscurity or inaccuracy in this preparatory scene. The king has already divided his kingdom, and yet when he enters he examines his daughters, to discover in what proportions he should divide it. Perhaps Kent and Gloster only were privy to his design, which he still kept in his own hands, to be changed or performed as subsequent reasons should determine him. JOHNSON.

<sup>2</sup> — equalities —] So the first quartos; the folio reads—*qualities*. JOHNSON.

Either may serve; but of the former I find an instance in the *Flower of Friendship*, 1568: "After this match made, and *equalities* considered," &c. STEEVENS.

<sup>3</sup> — that *CURIOSITY* in neither —] *Curiosity*, for *exactest scrutiny*. The sense of the whole sentence is, The qualities and properties of the several divisions are so weighed and balanced against one another, that the exactest scrutiny could not determine in preferring one share to the other. WARBURTON.

*Curiosity* is *scrupulousness*, or *captiousness*. So, in *The Taming of the Shrew*, Act IV. Sc. IV.:

"For *curious* I cannot be with you." STEEVENS.

See *Timon of Athens*, Act IV. Sc. III.: and the present tragedy, p. 31, n. 1. MALONE.

**KENT.** Is not this your son, my lord?

**GLO.** His breeding, sir, hath been at my charge : I have so often blushed to acknowledge him, that now I am brazed to it.

**KENT.** I cannot conceive you.

**GLO.** Sir, this young fellow's mother could : whereupon she grew round-wombed ; and had, indeed, sir, a son for her cradle, ere she had a husband for her bed. Do you smell a fault ?

**KENT.** I cannot wish the fault undone, the issue of it being so proper<sup>5</sup>.

**GLO.** But I have, sir, a son by order of law, some year elder than this<sup>6</sup>, who yet is no dearer in my account : though this knave came somewhat saucily into the world before he was sent for, yet was his mother fair ; there was good sport at his making, and the whoreson must be acknowledged.—Do you know this noble gentleman, Edmund ?

**EDM.** No, my lord.

**GLO.** My lord of Kent : remember him hereafter as my honourable friend.

<sup>4</sup> — of either's *MOIETY*.] The strict sense of the word *moiety* is *half*, one of two equal parts ; but Shakspeare commonly uses it for any part or division :

“ Methinks my *moiety* north from Burton here,

“ In quantity equals not one of yours : ”

and here the *division* was into three parts. STEEVENS.

Heywood likewise uses the word *moiety* as synonymous to any part or portion : “ I would unwillingly part with the greatest *moiety* of my own means and fortunes.” *Hystory of Women*, 1624. See Henry IV. Part I. Act III. Sc. I. MALONE.

<sup>5</sup> — being so *PROPER*.] i. e. handsome. See vol. v. p. 21, n. 1. MALONE.

<sup>6</sup> — *SOME YEAR* elder than this,] *Some year*, is an expression used when we speak *indefinitely*. STEEVENS.

I do not agree with Mr. Steevens that *some year* is an expression used when we speak *indefinitely*. I believe it means *about a year* ; and accordingly Edmund says, in the 32d page—

“ For that I am *some twelve* or *fourteen* moonshines

“ Lag of a brother.” M. MASON.

*EDM.* My services to your lordship.

*KENT.* I must love you, and sue to know you better.

*EDM.* Sir, I shall study deserving.

*GLO.* He hath been out nine years, and away he shall again:—The king is coming.

[*Trumpets sound within.*]

*Enter LEAR, CORNWALL, ALBANY, GONERIL, REGAN, CORDELIA, and Attendants.*

*LEAR.* Attend the lords of France and Burgundy, Gloster.

*GLO.* I shall, my liege.

[*Exeunt GLOSTER and EDMUND.*]

*LEAR.* Mean-time we shall express our darker purpose \*<sup>7</sup>.

Give me the map there<sup>8</sup>.—Know, that we have divided,

In three, our kingdom: and 'tis our fast intent<sup>9</sup>

To shake all cares and business from our age<sup>1</sup>;

Conferring them on younger strengths<sup>2</sup>, while we<sup>3</sup>

\* Quartos, purposes.

<sup>7</sup> — express our DARKER purpose.] *Darker*, for *more secret*; not for *indirect*, *oblique*. WARBURTON.

This word may admit a further explication. "We shall express our darker purpose:" that is, we have already made known in some measure our desire of parting the kingdom; we will now discover what has not been told before, the reasons by which we shall regulate the partition. This interpretation will justify or palliate the exordial dialogue. JOHNSON.

<sup>8</sup> GIVE ME the map there.] So the folio. The quartos, leaving the verse defective, read—*The map there*. STEEVENS.

<sup>9</sup> — and 'tis our FAST intent—] *Fast* is the reading of the first folio, and, I think, the true reading. JOHNSON.

Our *fast intent* is our *determined resolution*. The quartos have—our *first intent*. MALONE.

<sup>1</sup> — from our age;] The quartos read—*of our state*. . . .

STEEVENS.

<sup>2</sup> CONFERRING them on younger STRENGTHS,] Is the reading

Unburden'd crawl toward death.—Our son of Cornwall,  
 wall,

And you, our no less loving son of Albany,  
 We have this hour a constant will <sup>4</sup> to publish  
 Our daughters' several dowers, that future strife  
 May be prevented now. The princes \*, France and  
 Burgundy,

Great rivals in our youngest daughter's love,  
 Long in our court have made their amorous sojourn,  
 And here are to be answer'd.—Tell me, my daughters,  
 ters,

(Since now <sup>5</sup> we will divest us, both of rule,  
 Interest of territory, cares of state,)

Which of you, shall we say, doth love us most ?

That we our largest bounty may extend

Where merit doth most challenge it <sup>6</sup>.—Goneril,

Our eldest-born, speak first.

GON. Sir, I do love you more † than words can  
 wield the matter ;

\* Quartos, *The two great princes.*

† First folio, *Sir, I love you more.*

of the folio ; the quartos read, *Confirming them on younger  
 years.* STEEVENS.

<sup>3</sup> — while we, &c.] From *while we*, down to *prevented now*, is  
 omitted in the quartos. STEEVENS.

<sup>4</sup> — constant will —] Seems a confirmation of *fast intent*.

JOHNSON.

*Constant* is *firm, determined*. *Constant will* is the *certa voluntas*  
 of Virgil. The same epithet is used with the same meaning in  
 The Merchant of Venice :

“ ————— else nothing in the world

“ Could turn so much the constitution

“ Of any *constant* man.” STEEVENS.

<sup>5</sup> Since now, &c.] These two lines are omitted in the quartos.

STEEVENS.

<sup>6</sup> Where merit doth most challenge it.] The folio reads :

“ Where *nature* doth *with* merit challenge : ”

i. e. where the claim of *merit* is superadded to that of *nature* ; or  
 where a superior degree of *natural filial affection* is joined to the  
 claim of other *merits*. STEEVENS.

Dearer than eye-sight, space and liberty ;  
 Beyond what can be valued, rich or rare ;  
 No less than life <sup>7</sup>, with grace, health, beauty, ho-  
 nour :

As much as child e'er lov'd, or father found \* ;  
 A love that makes breath poor, and speech unable ;  
 Beyond all manner of so much <sup>8</sup> I love you.

COR. What shall Cordelia do <sup>9</sup>? Love, and be  
 silent. [Aside.

LEAR. Of all these bounds, even from this line  
 to this,

With shadowy forests and with champains rich'd,  
 With plenteous rivers <sup>1</sup> and wide-skirted meads,

\* Quartos, *friend*.

<sup>7</sup> Gon. Sir, I do love you more than words can wield the mat-  
 ter, —

NO LESS THAN LIFE,] So, in Holinshed : “ — he first asked  
 Honorilla the eldest, how well she loved him ; who calling hir gods  
 to record, protested that *she loved him more than her own life*,  
 which by right and reason should be most deere unto hir. With  
 which answer the father being well pleased, turned to the second,  
 and demanded of hir how well she loved him ; who answered (con-  
 firming hir saieings with great othes,) that she loved him more  
 than toong could expresse, and farre above all other creatures of  
 the world.

“ Then called he his youngest daughter Cordeilla before him,  
 and asked hir, what account she made of him ; unto whom she  
 made this answer as followeth : Knowing the great love and fa-  
 therlie zeale that you have alwaies born towards me, (for the  
 which I maie not answere you otherwise than I thinke and as my  
 conscience leadeth me,) I protest unto you that I have loved you  
 ever, and will continuallie (while I live) love you as my natural  
 father. And if you would more understand of the love I bear you,  
 ascertain yourself, that so much as you have, so much you are  
 worth, and so much I love you, and no more.” MALONE.

<sup>8</sup> Beyond all manner of so much —] Beyond all assignable  
 quantity. I love you beyond limits, and cannot say it is *so much*,  
 for how much soever I should name, it would be yet more.

JOHNSON.

Thus Rowe, in his Fair Penitent, Sc. I. :

“ — I can only

“ Swear you reign here, *but never tell how much*.” STEEVENS.

<sup>9</sup> — do?] So the quarto ; the folio has *speak*. JOHNSON.

We make thee lady : To thine and Albany's issue  
Be this perpetual.—What says our second daughter,  
Our dearest Regan, wife to Cornwall ? Speak <sup>2</sup>.

REG. I am made <sup>3</sup> of that self metal as my sister,  
And prize me <sup>4</sup> at her worth. In my true heart  
I find, she names my very deed of love ;  
Only she comes too short,—that I profess <sup>5</sup>  
Myself an enemy to all other joys,  
Which the most precious square of sense possesses <sup>6</sup> ;

<sup>1</sup> — and with champains RICH'D,

With plenteous rivers —] These words are omitted in the quartos. To *rich* is an obsolete verb. It is used by Thomas Drant, in his translation of Horace's Epistles, 1567 :

“To *ritch* his country, let his words lyke flowing water fall.”

STEEVENS.

*Rich'd* is used for *enriched*, as '*tice* for *entice*, '*bate* for *abate*, '*strain* for *constrain*, &c. M. MASON.

<sup>2</sup> — Speak.] Thus the quartos. This word is not in the folio.

MALONE.

<sup>3</sup> I am made, &c.] Thus the folio. The quarto reads, Sir, I am made of *the self-same metal that my sister is*. STEEVENS.

<sup>4</sup> And prize me at her worth, &c.] I believe this passage should rather be pointed thus :

“And prize me at her worth, in my true heart

“I find, she names,” &c.

That is, “And *so may you* prize me at her worth, *as* in my true heart I find, *that* she names,” &c. TYRWHITT.

I believe we should read :

“And prize *you* at her worth.”

That is, set the same high value upon you that she does,

M. MASON.

“Prize me at her worth,” perhaps means, ‘I think myself as worthy of your favour as she is.’ HENLEY.

<sup>5</sup> Only she comes too short,—THAT I profess, &c.] *That* seems to stand without relation, but is referred to *find*, the first conjunction being inaccurately suppressed. I find *that* she names my deed, I *find* that I profess, &c. JOHNSON.

The true meaning is this:—“My sister has equally expressed my sentiments, only she comes short of me in this, that I profess myself an enemy to all joys but you.”—*That I profess*, means, *in that I profess*. M. MASON.

*In that*, i. e. *inasmuch as*, I profess myself, &c. Thus the folio. The quartos read :

“Only she *came short*, that I profess,” &c. MALONE.

And find, I am alone felicitate  
In your dear highness' love.

*COR.* Then poor Cordelia! [*Aside.*  
And yet not so; since, I am sure, my love's  
More richer than my tongue<sup>7</sup>.

*LEAR.* To thee, and thine, hereditary ever,  
Remain this ample third of our fair kingdom;  
No less in space, validity<sup>8</sup>, and pleasure,  
Than that confirm'd<sup>9</sup> on Goneril.—Now, our joy<sup>1</sup>,

<sup>6</sup> Which the most precious *SQUARE* of sense possesses;] Perhaps *square* means only *compass, comprehension*. JOHNSON.

So, in a Parænesis to the Prince, by Lord Sterline, 1604:

“The *square* of reason, and the mind's clear eye.”

Golding, in his version of the 6th book of Ovid's *Metamorphosis*, translates—

— quotiesque rogabat

*Ex justo* —

“As oft as he demanded *out of square*.”

i. e. what was unreasonable. STEEVENS.

I believe that Shakspeare uses *square* for the full complement of all the senses. EDWARDS.

<sup>7</sup> More RICHIER than MY tongue.] The quartos thus: the folio—more *ponderous*. STEEVENS.

We should read—*their tongue*, meaning *her sisters*.

WARBURTON.

I think the present reading right. JOHNSON.

<sup>8</sup> No less in space, validity,] *Validity*, for *worth, value*; not for integrity, or good title. WARBURTON.

So, in The Devil's Charter, 1607: “The countenance of your friend is of less value than his council, yet both of very small *validity*.” STEEVENS.

<sup>9</sup> — confirm'd —] The folio reads, *conferr'd*. STEEVENS.

Why was not this reading adhered to? It is equally good sense and better English. We confer *on* a person, but we confirm *to* him. M. MASON.

The same expression is found before, p. 7, with the same variation. Either the folio or the quarto should have been adhered to in both places. To confirm *on* a person is certainly not English now; but it does not follow that such was the case in Shakspeare's time. The original meaning of the word to *establish* would easily bear such a construction. BOSWELL.

<sup>1</sup> — Now, our joy, &c.] Here the true reading is picked out of two copies. Butter's quarto reads:

Although the last, not least<sup>2</sup>; to whose young love  
The vines of France, and milk of Burgundy,  
Strive to be interest'd<sup>3</sup>; what can you say, to draw<sup>4</sup>  
A third more opulent than your sisters? Speak.

COR. Nothing, my lord.

LEAR. Nothing?

COR. Nothing<sup>5</sup>.

LEAR. Nothing will come \* of nothing: speak  
again.

COR. Unhappy that I am, I cannot heave  
My heart into my mouth: I love your majesty  
According to my bond; nor more †, nor less.

\* Quartos, *How! nothing can come.* † First folio, *no more.*

“ — But now our joy,

“ Although the last, not least in our dear love,

“ What can you say to win a third,” &c.

The folio:

“ — Now our joy,

“ Although our last, *and* least; to whose young love

“ The vines of France, and milk of Burgundy,

“ Strive to be int'ress'd. *What can you say,*” &c. JOHNSON.

<sup>2</sup> Although the last, not least; &c.] So, in the old anonymous  
play, King Leir speaking to Mumford:

“ — to thee last of all;

“ Not greeted last, 'cause thy desert was small.” STEEVENS.

Again, in *The Spanish Tragedy*, written before 1593:

“ The *third* and *last*, not *least*, in our account.” MALONE.

<sup>3</sup> Strive to be INTERESS'D;] So, in the Preface to Drayton's  
*Polyolbion*: “ — there is scarce any of the nobilitie, or gentry  
of this land, but he is some way or other by his blood *interested*  
therein.”

Again, in Ben Jonson's *Sejanus*:

“ Our sacred laws and just authority

“ Are *interest'd* therein.”

To *interest* and to *interesse*, are not, perhaps, different spellings  
of the same verb, but are two distinct words, though of the  
same import; the one being derived from the Latin, the other  
from the French *interessier*. STEEVENS.

<sup>4</sup> — to draw —] The quarto reads—what can you say, to  
win. STEEVENS.

<sup>5</sup> *Lear*. Nothing?

COR. Nothing.] These two speeches are wanting in the  
quartos. STEEVENS.



LEAR. How, how, Cordelia<sup>6</sup>? mend your speech  
a little,

Lest it may mar your fortunes.

COR.

Good my lord,

You have begot me, bred me, lov'd me : I

Return those duties back as are right fit,

Obeys you, love you, and most honour you.

Why have my sisters husbands, if they say,

They love you, all? Haply, when I shall wed<sup>7</sup>,

That lord, whose hand must take my plight, shall  
carry

Half my love with him, half my care, and duty :

Sure, I shall never marry like my sisters,

To love my father all<sup>8</sup>.

LEAR. But goes this with thy heart<sup>9</sup>?

<sup>6</sup> How, how, Cordelia?] Thus the folio. The quartos read —Go to, go to. STEEVENS.

<sup>7</sup> — Haply, when I shall wed, &c.] So, in The Mirrour for Magistrates, 1587, Cordila says :

“—— Nature so doth bind and me compell

“ To love you as I ought, my father, well ;

“ Yet shortly I may chance, if fortune will,

“ To find in heart to bear another more good will :

“ Thus much I said of nuptial loves that meant.” STEEVENS.

See also the quotation from Camden's Remaines, in the Preliminary Remarks to this play. MALONE.

<sup>8</sup> To love my father all.] These words are restored from the first edition, without which the sense was not complete. POPE.

<sup>9</sup> But goes this with thy heart?] Thus the quartos, and thus I have no doubt Shakspeare wrote, this kind of inversion occurring often in his plays, and in the contemporary writers. So, in King Henry VIII. :

“ —— and make your house our tower.”

Again, in The Merchant of Venice, vol. v. p. 68 :

“ —— That many may be meant

“ By the fool multitude.”

The editor of the folio, not understanding this kind of phraseology, substituted the more common form—But goes *thy heart with this*? as in the next line he reads, Ay, *my good lord*, instead of—Ay, *good my lord*, the reading of the quartos, and the constant language of Shakspeare. MALONE.

COR. Ay, good my lord.

LEAR. So young, and so untender<sup>1</sup>?

COR. So young, my lord, and true.

LEAR. Let it be so,—Thy truth then be thy dower :

For, by the sacred radiance of the sun ;  
The mysteries of Hecate<sup>2</sup>, and the night ;  
By all the operations of the orbs,  
From whom we do exist, and cease to be ;  
Here I disclaim all my paternal care,  
Propinquity and property of blood,  
And as a stranger to my heart and me  
Hold thee, from this<sup>3</sup>, for ever. The barbarous  
Scythian,  
Or he that makes his generation<sup>4</sup> messes  
To gorge his appetite, shall to my bosom  
Be as well neighbour'd, pitied, and reliev'd,  
As thou my sometime daughter.

KENT. Good my liege,—

LEAR. Peace, Kent !

Come not between the dragon and his wrath :  
I lov'd her most<sup>5</sup>, and thought to set my rest  
On her kind nursery.—Hence, and avoid my  
sight !— [To CORDELIA<sup>6</sup>.

<sup>1</sup> So young, and so untender?] So, in Shakspeare's Venus and Adonis :

“ Ah me, quoth Venus, *young, and so unkind?* ” MALONE.

<sup>2</sup> The MYSTERIES of Hecate,] The quartos have *mistress*, the folio—*miseries*. The emendation was made by the editor of the second folio, who likewise substituted *operations* in the next line for *operation*, the reading of the original copies. MALONE.

<sup>3</sup> Hold thee, from this,] i. e. from this time. STEEVENS.

<sup>4</sup> — generation —] i. e. his children. MALONE.

<sup>5</sup> I lov'd her most,] So, Holinshed: “—which daughters he greatly loved, but especially Cordeilla, the youngest, farre above the two elder.” MALONE.

<sup>6</sup> [To Cordelia.] As Mr. Heath supposes, *to Kent*. For in the next words Lear sends for France and Burgundy to offer Cordelia without a dowry. STEEVENS.

So be my grave my peace, as here I give  
Her father's heart from her !—Call France ;—Who  
stirs ?

Call Burgundy.—Cornwall, and Albany,  
With my two daughters' dowers digest the third :  
Let pride, which she calls plainness, marry her.  
I do invest you jointly with my power,  
Pre-eminence, and all the large effects  
That troop with majesty.—Ourselves, by monthly  
course,

With reservation of an hundred knights,  
By you to be sustain'd, shall our abode  
Make with you by due turns. Only we still retain<sup>7</sup>  
The name, and all the additions to a king<sup>8</sup> ;  
The sway,

Revenue, execution of the rest<sup>9</sup>,  
Beloved sons, be yours : which to confirm,  
This coronet part between you. [*Giving the Crown.*

KENT.

Royal Lear,

Whom I have ever honour'd as my king,  
Lov'd as my father, as my master follow'd,  
As my great patron thought on in my prayers<sup>1</sup>,—

Mr. M. Mason observes, that Kent did not yet deserve such treatment from the King, as the only words he had uttered were " Good my liege." REED.

Surely such quick transitions or inconsistencies, whichever they are called, are perfectly suited to Lear's character. I have no doubt that the direction now given is right. Kent has hitherto said nothing that could extort even from the choleric king so harsh a sentence, having only interposed in the mildest manner. Afterwards indeed, when he remonstrates with more freedom, and calls Lear a madman, the King exclaims—" Out of my sight !"

MALONE.

<sup>7</sup> — only we still retain —] Thus the quarto. Folio : we shall retain. MALONE.

<sup>8</sup> — all the ADDITIONS to a king.] All the titles belonging to a king. See vol. viii. p. 313. MALONE.

<sup>9</sup> — execution of the rest.] The execution of the rest is, I suppose, all the other business. JOHNSON.

<sup>1</sup> As my great patron thought on in my prayers.] An allusion

**LEAR.** The bow is bent and drawn, make from the shaft.

**KENT.** Let it fall rather, though the fork invade  
The region of my heart : be Kent unmannerly,  
When Lear is mad. What would'st thou do, old  
man ?

Think'st thou, that duty shall have dread to speak<sup>2</sup>,  
When power to flattery bows ? To plainness hon-  
our's bound,

When majesty stoops to folly. Reverse thy doom ;  
And, in thy best consideration, check  
This hideous rashness : answer my life my judgment,  
Thy youngest daughter does not love thee least ;

to the custom of clergymen praying for their patrons, in what is commonly called the bidding prayer. HENLEY.

See also note to the epilogue to King Henry IV. Part II.

REED.

<sup>2</sup> Think'st thou, that duty shall have dread to speak, &c.] I have given this passage according to the old folio, from which the modern editions have silently departed, for the sake of better numbers, with a degree of insincerity, which, if not sometimes detected and censured, must impair the credit of ancient books. One of the editors, and perhaps only one, knew how much mischief may be done by such clandestine alterations. The quarto agrees with the folio, except that for *reverse thy state*, it gives, *reverse thy doom*, and has *stoops*, instead of *falls to folly*. The meaning of *answer my life my judgment*, is, *Let my life be answerable for my judgment*, or, *I will stake my life on my opinion*. The reading which, without any right, has possessed all the modern copies, is this :

“ — to plainness honour

“ Is bound, when majesty to folly falls.

“ Reserve thy state ; with better judgment check

“ This hideous rashness ; with my life I answer,

“ Thy youngest daughter,” &c.

I am inclined to think that *reverse thy doom* was Shakspeare's first reading, as more apposite to the present occasion, and that he changed it afterwards to *reverse thy state*, which conduces more to the progress of the action, JOHNSON.

*Reserve* was formerly used for *preserve*. So, in our poet's 52d Sonnet :

“ Reserve them for my love, not for their rhymes.”

But I have followed the quartos. MALONE.

Nor are those empty-hearted, whose low sound  
Reverbs<sup>3</sup> no hollowness.

LEAR. Kent, on thy life, no more.

KENT. My life I never held but as a pawn  
To wage against thine enemies<sup>4</sup>; nor fear to lose it,  
Thy safety being the motive.

LEAR. Out of my sight!

KENT. See better, Lear; and let me still remain  
The true blank of thine eye<sup>5</sup>.

LEAR. Now, by Apollo<sup>6</sup>,—

<sup>3</sup> Reverbs —] This is, perhaps, a word of the poet's own making, meaning the same as *reverberates*. STEEVENS.

<sup>4</sup> ——— a pawn

TO WAGE AGAINST thine enemies;] i. e. I never regarded my life, as my own, but merely as a thing of which I had the possession, not the property; and which was entrusted to me as a *pawn* or pledge, to be employed in *waging* war against your enemies.

To *wage against* is an expression used in a Letter from Guil. Webbe to Rob<sup>t</sup>. Wilmot, prefixed to Tancred and Gismund, 1592: "— you shall not be able to *wage against* me in the charges growing upon this action." STEEVENS.

"My life, &c." That is, I never considered my life as of more value than that of the commonest of your subjects. A *pawn*, in chess, is a *common man*, in contradistinction to the *knight*; and Shakspeare has several allusions to this game, particularly in King John:

"Who painfully with much expedient march,

"Have brought a *counter-check* before your gates."

Again, in King Henry V.:

"Therefore take heed how you *impawn* our person."

HENLEY.

<sup>5</sup> The true BLANK of thine eye.] The *blank* is the *white* or exact mark at which the arrow is shot. 'See better,' says Kent, 'and keep me always in your view.' JOHNSON.

See vol. v. p. 522, n. 8. MALONE.

<sup>6</sup> — by APOLLO,—] Bladud, Lear's father, according to Geoffrey of Monmouth, attempting to fly, fell on *the temple of Apollo*, and was killed. This circumstance our author must have noticed, both in Holinshed's Chronicle and The Mirrour for Magistrates. MALONE.

Are we to understand, from this circumstance, that the *son*

**KENT.** Now, by Apollo, king,  
Thou swear'st thy gods in vain.

**LEAR.** O, vassal! miscreant \*!  
[Laying his hand on his Sword.]

**ALB. CORN.** Dear sir, forbear<sup>7</sup>.

**KENT.** Do;  
Kill thy physician, and the fee bestow  
Upon the foul disease. Revoke thy gift;  
Or, whilst I can vent clamour from my throat,  
I'll tell thee, thou dost evil.

**LEAR.** Hear me, recreant!  
On thine allegiance hear me!—  
Since thou hast sought to make us break our vow,  
(Which we durst never yet,) and, with strain'd  
pride<sup>9</sup>,  
To come betwixt our sentence and our power<sup>1</sup>;  
(Which nor our nature nor our place can bear,)  
Our potency make good<sup>2</sup>, take thy reward.

\* Quartos, *recreant*.

swears by Apollo, because the *father* broke his neck on the temple of that deity? STEEVENS.

We are to understand that Shakspeare learnt from hence that Apollo was worshipped by our British ancestors, which will obviate Dr. Johnson's objection in a subsequent note to Shakspeare's making Lear too much a mythologist? MALONE.

<sup>7</sup> Dear sir, forbear.] This speech is omitted in the quartos.  
STEEVENS.

<sup>8</sup> — thy gift;] The quartos read—*thy doom*. STEEVENS.

<sup>9</sup> — STRAIN'D pride,] The oldest copy reads—*strayed pride*: that is, *pride exorbitant*; pride passing due bounds. JOHNSON.

<sup>1</sup> To come betwixt our sentence and our power;] *Power*, for *execution of the sentence*. WARBURTON.

Rather, as Mr. Edwards observes, *our power to execute that sentence*. STEEVENS.

<sup>2</sup> (Which nor our nature nor our place can bear,)

Our potency MADE good,] "As thou hast come with unreasonable pride between the *sentence* which I had passed, and the *power* by which I shall execute it, *take thy reward* in another *sentence* which shall *make good*, shall establish, shall maintain, *that power*."

Five \* days we do allot thee, for provision  
To shield thee from diseases of the world<sup>3</sup> ;

\* Quartos, *four*.

Mr. Davies thinks, that *our potency made good*, relates only to *our place*. Which our nature cannot bear, nor our *place*, without departure from the *potency* of that place. This is easy and clear. —Lear, who is characterized as hot, heady, and violent, is, with very just observation of life, made to entangle himself with vows, upon any sudden provocation to vow revenge, and then to plead the obligation of a vow in defence of implacability. JOHNSON.

In my opinion, *made*, the reading of all the editions, but one of the quartos, [Quarto B.] (which reads *make good*,) is right. Lear had just delegated his power to Albany and Cornwall, contenting himself with only the name and all the additions of a king. He could therefore have no *power* to inflict on Kent the punishment which he thought he deserved. "Our potency made good" seems to me only this: 'They to whom I have yielded my power and authority, yielding me the ability to dispense it in this instance, take thy reward.' STEEVENS.

The meaning, I think, is,—As a proof that I am not a mere threatner, that I have power as well as will to punish, take the due reward of thy demerits; hear thy sentence. The words *our potency made good* are in the absolute case.

In Othello we have again nearly the same language :

"My spirit and my place have in them power

"To make this bitter to thee." MALONE.

<sup>3</sup> To shield thee from DISEASES of the world;] Thus the quartos. The folio has *disasters*. The alteration, I believe, was made by the editor, in consequence of his not knowing the meaning of the original word. *Diseases*, in old language, meant the slighter *inconveniencies*, *troubles*, or *distresses of the world*. So, in King Henry VI. Part I. Act II. Sc. V. :

"And in that ease I'll tell thee my *disease*."

Again, in A Woman Kill'd With Kindness, by T. Heywood, 1617 :

"Fie, fie, that for my private businesse

"I should *disease* a friend, and be a trouble

"To the whole house."

Again, in Spenser's Fairy Queen, book vi. c. ix. :

"Leading a life so free and fortunate,

"From all the tempests of these worldly seas,

"Which toss the rest in dangerous *disease* !"

The provision that Kent could make in five days, might in some measure guard him against the *diseases* of the world, but could not shield him from its *disasters*. MALONE.

And, on the sixth \*, to turn thy hated back  
 Upon our kingdom : if, on the tenth day following,  
 Thy banish'd trunk be found in our dominions,  
 The moment is thy death : Away ! By Jupiter †,  
 This shall not be revok'd.

KENT. Fare thee well, king : since thus thou wilt  
 appear,  
 Freedom lives hence ‡, and banishment is here.—  
 The gods to their dear shelter § take thee, maid,  
 [To CORDELIA.  
 That justly think'st, and hast more rightly said ¶ !—

\* Quartos, *fifth*.

Which word be retained is, in my opinion, quite immaterial. Such recollection as an interval of five days will afford to a considerate person, may surely enable him in some degree to provide against the *disasters*, (i. e. the calamities,) of the world.

STEEVENS.

This is a note written, like many others, merely for the sake of adding somewhat, without any meaning or pretence of meaning.

The *disasters* or *calamities* of the world are, in the common acceptance, loss of *health* or *substance*, or *children* or *friends*.—No provision of five days could guard against these. But an enraged king banishing a subject knew, or Shakspeare acting for him, knew, that the person so banished, if ordered instantly to quit the kingdom, might be subject to great inconveniences, merely from want of time to settle his affairs, and to make provision for his exiled state, and therefore, however provoked, thinks himself bound to allow him five days to make such provision. This surely is perfectly natural : and many settlements might be made in that period, for the convenience both of the banished man and his family : to suppose that in five days, provision could be made against such *calamities* as I have mentioned, is so wild an hypothesis that to attempt to refute it would be an idle waste of time. MALONE.

† — By Jupiter,] Shakspeare makes his Lear too much a mythologist : he had Hecate and Apollo before. JOHNSON.

‡ FREEDOM lives hence,] So the folio : the quartos concur in reading—*Friendship* lives hence. STEEVENS.

§ — dear shelter —] The quartos read—*protection*.

STEEVENS.

¶ That justly think'st, and hast most rightly said !] Thus the folio. The quartos read :

“ That *rightly* thinks, and hast most *justly* said. MALONE.



And your large speeches may your deeds approve,  
 [To REGAN and GONERIL.  
 That good effects may spring from words of love.—  
 Thus Kent, O princes, bids you all adieu ;  
 He'll shape his old course<sup>8</sup> in a country new. [*Exit.*

*Re-enter GLOSTER; with FRANCE, BURGUNDY, and Attendants.*

GLO. Here's France and Burgundy, my noble lord<sup>9</sup>.

LEAR. My lord of Burgundy,  
 We first address towards you, who with this king  
 Hath rivall'd for our daughter ; What, in the least,  
 Will you require in present dower with her,  
 Or cease your quest of love<sup>1</sup> ?

BUR. Most royal majesty,  
 I crave no more than hath your highness offer'd,  
 Nor will you tender less.

LEAR. Right noble Burgundy,  
 When she was dear to us, we did hold her so<sup>2</sup> ;  
 But now her price is fall'n : Sir, there she stands ;

<sup>8</sup> He'll shape his old course —] He will follow his old maxims ; he will continue to act upon the same principles. JOHNSON.

“ ——— adieu ;

He'll *shape his old course* in a country new.” There is an odd coincidence between this passage, and another in *The Battell of Alcazar*, &c. 1594 :

“ ——— adue ;

“ For here Tom Stukley *shapes his course anue.*”

STEEVENS.

<sup>9</sup> — noble lord.] Thus the quartos. The folios, as Mr. Jennens has observed, gave by mistake this speech to Cordelia, and were followed by Rowe and Pope. Theobald first discovered the error.

BOSWELL.

<sup>1</sup> — QUEST of love ?] *Quest of love* is *amorous expedition*. The term originated from Romance. A *quest* was the expedition in which a knight was engaged This phrase is often to be met with in *The Faëry-Queen*. STEEVENS.

<sup>2</sup> — we did hold her so ;] We esteemed her worthy of that dowry, which, as you say, we promised to give her. MALONE.

If aught within that little, seeming<sup>2</sup> substance,  
Or all of it, with our displeasure piec'd,  
And nothing more, may fitly like your grace,  
She's there, and she is yours.

BUR. I know no answer.

LEAR. Sir,  
Will you, with those infirmities she owes<sup>3</sup>,  
Unfriended, new-adopted to our hate,  
Dower'd \* with our curse, and stranger'd with our  
oath,  
Take her, or leave her ?

BUR. Pardon me, royal sir ;  
Election makes not up on such conditions<sup>4</sup>.

\* Quartos, covered.

<sup>2</sup> — seeming —] Is beautiful. JOHNSON.

*Seeming* rather means *specious*. So, in *The Merry Wives of Windsor*: “ — pluck the borrowed veil of modesty from the so *seeming* mistress Page.”

Again, in *Measure for Measure* :

“ — hence shall we see,

“ If power change purpose, what our *seemers* be.”

STEVENS.

<sup>3</sup> — owes,] i. e. is possessed of. So, in *A Midsummer-Night's Dream* :

“ All the power this charm doth *owe*.” STEVENS.

<sup>4</sup> Election makes NOT UP on such conditions.] To *make up* signifies to *complete*, to *conclude*; as, *they made up the bargain*; but in this sense it has, I think, always the subject noun after it. To *make up*, in familiar language, is neutrally, to *come forward*, to *make advances*, which, I think, is meant here. JOHNSON.

I should read the line thus : —

“ Election makes not, *upon* such conditions.” M. MASON.

*Election makes not up*, I conceive, means, *Election comes not to a decision*; in the same sense as when we say, “ I have *made up* my mind on that subject.”

In *Cymbeline* this phrase is used, as here, for *finished*, *completed* :

“ — Being scarce *made up*,

“ I mean, to man,” &c.

Again, in *Timon of Athens* :

“ — remain assur'd,

“ That he's a *made up* villain.”

**LEAR.** Then leave her, sir ; for, by the power  
that made me,  
I tell you all her wealth.—For you, great king,  
[To FRANCE.  
I would not from your love make such a stray,  
To match you where I hate ; therefore beseech you  
To avert your liking a more worthier way,  
Than on a wretch whom nature is asham'd  
Almost to acknowledge hers.

**FRANCE.** This is most strange !  
That she, thát even but now was your best object,  
The argument of your praise, balm of your age,  
Most best, most dearest<sup>5</sup>, should in this trice of time  
Commit a thing so monstrous, to dismantle  
So many folds of favour ! Sure, her offence  
Must be of such unnatural degree,  
That monsters it<sup>6</sup>, or your fore-vouch'd affection  
Fall'n into taint<sup>7</sup> : which to believe of her,

The passages just cited show that the text is right, and that our poet did not write, as some have proposed to read :

“ Election makes not, *upon* such conditions.” MALONE.

<sup>5</sup> Most best, most dearest ;] Thus the quartos. The folios read —

“ *The best, the dearest ;*” STEEVENS.

We have just had *more worthier*, and in a preceding passage *more richer*. The same phraseology is found often in these plays and in the contemporary writings. MALONE.

<sup>6</sup> —SUCH unnatural degree,

THAT monsters it,] This was the phraseology of Shakspeare's age. So, in Coriolanus :

“ But with *such* words *that* are but rooted in

“ Your tongue.”

Again, *ibidem* :

“ — No, not with *such* friends,

“ *That* thought them sure of you.”

Three of the modern editors, however, in the passage before us, have substituted *as* for *that*. MALONE.

“ *That* monsters it.” This uncommon verb occurs again in Coriolanus, Act II. Sc. II. :

“ To hear my nothings *monster'd*.” STEEVENS.

<sup>7</sup> —OR YOUR FORE-VOUCH'D AFFECTION

Fall INTO TAIN T:] The common books read :

Must be a faith; that reason without miracle  
 Could never plant in me.

“ ——— or your fore-vouch'd affection  
 “ *Fall'n* into taint: ”

This line has no clear or strong sense, nor is this reading authorized by any copy, though it has crept into all the late editions. The early quarto reads :

“ ——— or *you*, for vouch'd affections  
 “ *Fall'n* into taint.”

The folio :

“ ——— or *your fore-vouch'd affection*  
 “ *Fall* into taint.”

*Taint* is used for *corruption* and for *disgrace*. If therefore we take the oldest reading it may be reformed thus :

“ ——— sure her offence  
 “ Must be of such unnatural degree,  
 “ That monsters it, or you for vouch'd affection  
 “ Fall into taint.”

Her offence must be prodigious, or *you* must *fall into reproach* for having *vouched affection* which you did not feel. If the reading of the folio be preferred, we may, with a very slight change, produce the same sense :

“ ——— sure her offence  
 “ Must be of such unnatural degree,  
 “ That monsters it, or your fore-vouch'd affection  
 “ Falls into taint.”

That is, *falls into reproach* or *censure*. But there is another possible sense. *Or* signifies *before*, and *or ever* is *before ever*; the meaning in the folio may therefore be, ‘ Sure her crime must be monstrous *before* your affection can be affected with hatred.’ Let the reader determine.—As I am not much a friend to conjectural emendation, I should prefer the latter sense, which requires no change of reading. JOHNSON.

The meaning of the passage as I have printed it [*fall'n* into taint] is, I think, Either her offence *must be* monstrous, or, if she has not committed any such offence, the affection which you always professed to have for her *must be tainted and decayed*, and is now without reason alienated from her.

I once thought the reading of the quartos right—or *you*, for vouch'd affections, &c. i. e. on account of the extravagant professions made by her sisters : but I did not recollect that France had not heard these. However, Shakspeare might himself have forgot this circumstance. The plural *affections* favours this interpretation.

The interpretation already given, appears to me to be supported by our author's words in another place :

**COR.** I yet beseech your majesty,  
(If for I want<sup>8</sup> that glib and oily art,  
To speak and purpose not; since what I well \* intend,

I'll do't before I speak,) that you make known †  
It is no vicious blot, murder, or foulness,  
No unchaste<sup>9</sup> action, or dishonour'd step,  
That hath depriv'd me of your grace and favour:  
But even for want of that, for which I am richer;  
A still-soliciting eye, and such a tongue  
That I am glad I have not, though not to have it,  
Hath lost me in your liking.

**LEAR.** Better thou  
Hadst not been born, than not to have pleas'd me  
better.

**FRANCE.** Is it no more but this<sup>1</sup>? a tardiness in  
nature,  
Which often leaves the history unspoke,  
That it intends to do?—My lord of Burgundy,

\* First folio, *will*.

† Quartos, *that you may know*.

“When *love* begins to sicken and *decay*,” &c. MALONE.

The present reading, which is that of the folio, is right; and the sense will be clear, without even the slight amendment proposed by Johnson, to every reader who shall consider the word *must*, as referring to *fall* as well as to *be*. Her offence *must* be monstrous, or the former affection which you professed for her, *must fall* into taint; that is, become the subject of reproach. M. MASON.

*Taint* is a term belonging to falconry. So, in *The Booke of Haukyng*, &c. bl. l. no date: “A *taint* is a thing that goeth overthwart the fethers, &c. like as it were eaten with wormes.”

STEEVENS.

<sup>8</sup> If FOR I want, &c.] If this be my offence, that I want the glib and oily art, &c. MALONE.

*For* has the power of—*because*. Thus, in p. 32:

“For that I am some twelve or fourteen moonshines

“Lag of a brother.” STEEVENS.

<sup>9</sup> No UNCHASTE action,] The quartos read—no *unclean* action. *Unclean*, in the sense of *unchaste*, is the constant language of Scripture. BOSWELL.

<sup>1</sup> Is it but this? &c.] Thus the folio. The quartos, disregarding metre—

“Is it *no more* but this?” &c. STEEVENS.

What say you to the lady? Love is not love,  
When it is mingled with respects<sup>1</sup>, that stand  
Aloof from the entire point<sup>2</sup>. Will you have her?  
She is herself a dowry<sup>3</sup>.

*BUR.* Royal Lear<sup>4</sup>,  
Give but that portion which you yourself propos'd,  
And here I take Cordelia by the hand,  
Duchess of Burgundy.

*LEAR.* Nothing: I have sworn; I am firm.

*BUR.* I am sorry then, you have so lost a father,  
That you must lose a husband.

*COR.* Peace be with Burgundy!  
Since that respects of fortune are his love,  
I shall not be his wife.

*FRANCE.* Fairest Cordelia, that art most rich,  
being poor;  
Most choice, forsaken; and most lov'd, despis'd!  
Thee and thy virtues here I seize upon:  
Be it lawful, I take up what's cast away.  
Gods, gods! 'tis strange, that from their cold'st  
neglect  
My love should kindle to inflam'd respect.—  
Thy dowerless daughter, king, thrown to my chance,  
Is queen of us, of ours, and our fair France:  
Not all the dukes of \* wat'rish Burgundy

\* Quartos, *in*.

<sup>1</sup> — with RESPECTS,] i. e. with cautious and prudential considerations. See vol. viii. p. 291, n. 4.

Thus the quartos. The folio has—*regards*. MALONE.

<sup>2</sup> — from the entire point.] Single, unmixed with other considerations. JOHNSON.

Dr. Johnson is right. The meaning of the passage is, that his love wants something to mark its sincerity:

“Who seeks for aught in love but love alone.”

STEEVENS.

<sup>3</sup> She is herself a DOWRY.] The quartos read:

“She is herself *and* dower.” STEEVENS.

<sup>4</sup> Royal LEAR,] So the quarto; the folio has—*Royal king*.  
STEEVENS.

Shall buy this unpriz'd precious maid of me.—  
 Bid them farewell, Cordelia, though unkind:  
 Thou lovest here <sup>5</sup>, a better where to find.

*LEAR.* Thou hast her, France: let her be thine;  
 for we

Have no such daughter, nor shall ever see  
 That face of hers again:—Therefore be gone,  
 Without our grace, our love, our benison.—  
 Come, noble Burgundy.

[*Flourish.* *Exeunt LEAR, BURGUNDY, CORN-  
 WALL, ALBANY, GLOSTER, and Attendants.*

*FRANCE.* Bid farewell to your sisters.

*COR.* The jewels <sup>6</sup> of our father, with wash'd eyes  
 Cordelia leaves you: I know you what you are;  
 And, like a sister, am most loath to call  
 Your faults, as they are nam'd. Use well our fa-  
 ther <sup>7</sup>:

To your professed bosoms <sup>8</sup> I commit him:  
 But yet, alas! stood I within his grace,  
 I would prefer him to a better place.  
 So farewell to you both.

<sup>5</sup> Thou lovest here,] *Here* and *where* have the power of nouns.  
 Thou lovest this residence to find a better residence in another  
 place. JOHNSON.

So, in Churchyard's Farewell to the World, 1592:

"That growes not here, takes roote in other *where*."

See note on The Comedy of Errors, Act II. Sc. I. vol. iv. p. 169.

STEEVENS.

<sup>6</sup> THE jewels—] As this reading affords sense, though an  
 awkward one, it may stand: and yet *Ye* instead of *The*, a change  
 adopted by former editors, may be justified; it being frequently  
 impossible, in ancient MSS. to distinguish the one word from the  
 customary abbreviation of the other. STEEVENS.

<sup>7</sup> — USE well our father:] So the quartos. The folio reads  
 —*Love* well. MALONE.

<sup>8</sup> — PROFESSED bosoms —] All the ancient editions read—  
*professed*. Mr. Pope—*professing*; but, perhaps, unnecessarily,  
 as Shakspeare often uses one participle for the other;—*longing* for  
*longed* in The Two Gentlemen of Verona, and *all-obeying* for *all-*  
*obeyed* in Antony and Cleopatra. STEEVENS.

GON. Prescribe not us our duties<sup>9</sup>.

REG.

Let your study

Be, to content your lord ; who hath receiv d you  
At fortune's alms<sup>1</sup>. You have obedience scanted,  
And well are worth the want that you have  
wanted<sup>2</sup>.

COR. Time shall unfold what plaited cunning<sup>3</sup>  
hides ;

<sup>9</sup> PRESCRIBE not us our duties.] *Prescribe* was used formerly without *to* subjoined. So, in Massinger's *Picture* :

"——— Shall I *prescribe* you,

"Or blame your fondness." MALONE.

<sup>1</sup> At FORTUNE'S ALMS.] The same expression occurs again in *Othello* :

"And shoot myself up in some other course,

"To *fortune's alms*." STEEVENS.

<sup>2</sup> And well are worth the want that you have wanted.] You are well deserving of the want of dower that you are without. So, in *The Third Part of King Henry VI. Act IV. Sc. I.* : "Though I *want* a kingdom," i. e. though I am without a kingdom. Again, in *Stowe's Chronicle*, p. 137 : "Anselm was expelled the realm, and *wanted* the whole profits of his bishoprick," i. e. he did not receive the profits, &c. TOLLET.

This the folio. In the quartos the transcriber or compositor inadvertently repeated the word *worth*. They read :

"And well are worth the *worth* that you have wanted."

This, however, may be explained by understanding the second *worth* in the sense of *wealth*. MALONE.

A clash of words similar to that in the text, occurs in Chapman's version of the twentieth *Iliad* :

"——— the gods' firme gifts *want want* to yeeld so soone,

"To men's poore powres —." STEEVENS.

<sup>3</sup> — PLAITED cunning —] i. e. *complicated, involved* cunning.

JOHNSON.

I once thought that the author wrote *plated*:—cunning *super-induced*, thinly spread over. So, in this play :

"——— *Plate* sin with gold,

"And the strong lance of justice hurtless breaks."

But the word *unfold*, and the following lines in our author's *Rape of Lucrece*, show, that *plaited*, or (as the quartos have it) *pleated*, is the true reading :

"For that he colour'd with his high estate,

"Hiding base sin in *pleats* of majesty." MALONE.



Who cover faults <sup>4</sup>, at last shame them derides.

Well may you prosper!

FRANCE.

Come, my fair Cordelia.

[*Exeunt FRANCE and CORDELIA.*]

GON. Sister, it is not a little I have to say, of what most nearly appertains to us both. I think, our father will hence to-night.

REG. That's most certain, and with you; next month with us.

GON. You see how full of changes his age is; the observation we have made of it hath not been little: he always loved our sister most; and with what poor judgment he hath now cast her off, appears too grossly.

REG. 'Tis the infirmity of his age: yet he hath ever but slenderly known himself.

GON. The best and soundest of his time hath been but rash; then must we look to receive from his age, not alone the imperfections of long-engrafted condition <sup>5</sup>, but, therewithal, the unruly wayward-

<sup>4</sup> Who cover faults, &c.] The quartos read:

"Who covers faults, at last shame them derides."

The former editors read with the folio:

"Who covers faults at last with shame derides."

STEEVENS.

Mr. M. Mason believes the folio, with the alteration of a letter, to be the right reading:

"Time shall unfold what plaited cunning hides,

"Who covert faults at last with shame derides."

The word *who* referring to *time*.

In the third Act, Lear says:

"——— Caitiff, shake to pieces,

"That under covert, and convenient seeming,

"Hast practis'd on man's life." REED.

In this passage Cordelia is made to allude to a passage in Scripture—Prov. xxviii. 13: "He that *covereth* his sins shall not prosper: but whoso confesseth and forsaketh them, shall have mercy."

HENLEY.

<sup>5</sup> — of long-engrafted CONDITION,] i. e. of *qualities* of mind, confirmed by long habit. So, in Othello, vol. ix. p. 424: — a woman of so gentle a *condition*!" MALONE.

ness that infirm and cholerick years bring with them.

*REG.* Such unconstant starts are we like to have from him, as this of Kent's banishment.

*GON.* There is further compliment of leave-taking between France and him. Pray you, let us hit <sup>6</sup> together: If our father carry authority with such dispositions as he bears, this last surrender of his will but offend us.

*REG.* We shall further think of it.

*GON.* We must do something, and i' the heat <sup>7</sup>.

[*Exeunt.*]

## SCENE II.

A Hall in the Earl of GLOSTER's Castle.

*Enter EDMUND, with a letter.*

*EDM.* Thou, nature, art my goddess <sup>8</sup>; to thy law My services are bound: Wherefore should I

<sup>6</sup> —let us HIT—] So the old quarto. The folio, let us sit.  
JOHNSON.

“—let us hit.” i. e. let us agree. STEEVENS.

<sup>7</sup> —i' the heat.] i. e. We must strike while the iron's hot.

So in Chapman's version of the twelfth book of Homer's Odyssey:

“——and their iron strook

“At highest heat.” STEEVENS.

<sup>8</sup> Thou, nature, art my goddess;] Edmund speaks of *nature* in opposition to *custom*, and not (as Dr. Warburton supposes) to the existence of a *God*. Edmund means only, as he came not into the world as *custom* or *law* had prescribed, so he had nothing to do but to follow *nature* and her laws, which make no difference between legitimacy and illegitimacy, between the eldest and the youngest.

To contradict Dr. Warburton's assertion yet more strongly, Edmund concludes this very speech by an invocation to heaven:

“Now gods stand up for bastards!” STEEVENS.

Edmund calls *nature* his goddess, for the same reason that we call a bastard a *natural* son: one who, according to the law of na-

Stand in the plague of custom<sup>9</sup>; and permit  
The curiosity of nations<sup>1</sup> to deprive me<sup>2</sup>,

ture, is the child of his father, but according to those of civil society is *nullius filius*. M. MASON.

<sup>9</sup> Stand in the PLAGUE of custom;] The word *plague* is in all the old copies: I can scarcely think it right, nor can I reconcile myself to *plage*, the emendation proposed by Dr. Warburton, though I have nothing better to offer. JOHNSON.

The meaning is plain, though oddly expressed. Wherefore should I acquiesce, submit tamely to the plagues and injustice of custom?

Shakspeare seems to mean by the *plague of custom*, 'Wherefore should I remain in a situation where I shall be plagued and tormented only in consequence of the contempt with which custom regards those who are not the issue of a lawful bed?' Dr. Warburton defines *plage* to be *the place, the country, the boundary of custom*; a word, I believe, to be found only in Chaucer.

STEVENS.

<sup>1</sup> The CURIOSITY of nations —] *Curiosity*, in the time of Shakspeare, was a word that signified *an over-nice scrupulousness* in manners, dress, &c. In this sense it is used in *Timon*: "When thou wast (says Apemantus) in thy gilt and thy perfume, they mocked thee for too much *curiosity*." Barrett, in his *Alvearie*, or *Quadruple Dictionary*, 1580, interprets it, *piked diligence: something too curious, or too much affected*: and again in this play of *King Lear*, Shakspeare seems to use it in the same sense, "which I have rather blamed as my own jealous *curiosity*." *Curiosity* is the old reading, which Mr. Theobald changed into *courtesy*, though the former is used by Beaumont and Fletcher, with the meaning for which I contend.

It is true, that Orlando, in *As You Like It*, says: "The *courtesy* of nations allows you my better;" but Orlando is not there inveighing against the law of primogeniture, but only against the unkind advantage his brother takes of it, and *courtesy* is a word that fully suits the occasion. Edmund, on the contrary, is turning this law into ridicule; and for such a purpose, the *curiosity of nations*, (i. e. the idle, nice distinctions of the world,) is a phrase of contempt much more natural in his mouth, than the softer expression of—*courtesy of nations*. STEVENS.

*Curiosity* is used before in the present play, in this sense:—"For *equalities* are so weighed, that *curiosity* in neither can make choice of either's moiety."

Again, in *All's Well That Ends Well*:

"Frank nature, rather *curious* than in haste,

"Hath well compos'd thee."

In *The English Dictionary, or Interpreter of Hard Words*, by

For that I am some twelve or fourteen moon-shines  
 Lag of a brother<sup>3</sup>? Why bastard? wherefore base?  
 When my dimensions are as well compact,  
 My mind as generous, and my shape as true,  
 As honest madam's issue? Why brand they us  
 With base? with baseness? bastardy? base, base?  
 Who, in the lusty stealth of nature<sup>4</sup>, take  
 More composition and fierce quality,

H. Cockeram, 8vo. 1655, *curiosity* is defined—"More diligence than needs." MALONE.

By "the *curiosity* of nations" Edmund means the *nicety*, the *strictness* of civil institution. So, when Hamlet is about to prove that the dust of Alexander might be employed to stop a bung-hole, Horatio says, "that were to consider the matter too *curiously*."

M. MASON.

<sup>2</sup> — to DEPRIVE me,] To *deprive* was, in our author's time, synonymous to *disinherit*. The old dictionary renders *exheredo* by this word: and Holinshed speaks of the line of Henry before *deprived*.

Again, in Warner's Albion's England, 1602, b. iii. ch. xvi.:

"To you, if whom ye have *depriv'd* ye shall restore again."

Again, *ibid.*:

"The one restored, for his late *depriving* nothing mov'd."

STEVENS.

<sup>3</sup> Lag of a brother?] Edmund inveighs against the tyranny of custom, in two instances, with respect to younger brothers, and to bastards. In the former he must not be understood to mean himself, but the argument becomes general by implying more than is said, *Wherefore should I or any man*. HANMER.

Why should he not mean himself in both instances? He *was* a younger brother. BOSWELL.

<sup>4</sup> Who, in the lusty stealth of nature, &c.] How much the following lines are in character, may be seen by that monstrous wish of Vanini, the Italian atheist, in his tract *De admirandis Naturæ, &c.* printed at Paris, 1616, the very year our poet died. "O utinam extra legitimum et connubialem thorum essem procreatus! Ita enim progenitores mei in *venerem incaluissent ardentius, ac cumulalim affatimque generosa semina contulissent, è quibus ego formæ blanditiam et elegantiam, robustas corporis vires, mentemque innubilem, consequutus fuisset. At quia conjugatorum sum soboles, his orbatus sum bonis.*" Had the book been published but ten or twenty years sooner, who would not have believed that Shakspeare alluded to this passage? But the divinity of his genius foretold, as it were, what such an atheist as Vanini would say, when he wrote upon such a subject. WARBURTON.

Than doth, within a dull, stale, tired bed,  
 Go to the creating a whole tribe of fops,  
 Got 'tween asleep and wake?—Well then,  
 Legitimate Edgar, I must have your land :  
 Our father's love is to the bastard Edmund,  
 As to the legitimate : Fine word,—legitimate \* !  
 Well, my legitimate, if this letter speed,  
 And my invention thrive, Edmund the base  
 Shall top the legitimate<sup>s</sup>. I grow ; I prosper :—  
 Now, gods, stand up for bastards !

\* Quartos omit these three words.

<sup>s</sup> Shall top the legitimate.] Here the Oxford editor would show us that he is as good at coining phrases as his author, and so alters the text thus :

“ Shall *toe* th' legitimate.—”

i. e. says he, *stand on even ground with him*, as he would do with his author. WARBURTON.

Sir T. Hanmer's emendation will appear very plausible to him that shall consult the original reading. The quartos read :

“ — Edmund the base

“ Shall *tooth*' legitimate.—”

The folio :

“ — Edmund the base

“ Shall *to th*' legitimate.—”

Hanmer, therefore, could hardly be charged with coining a word, though his explanation may be doubted. To *toe* him, is perhaps to *kick* him out, a phrase yet in vulgar use ; or, to *toe*, may be literally to *supplant*. The word *be* [which stands in some editions] has no authority. JOHNSON.

Mr. Edwards would read—Shall *top* the legitimate.

I have received this emendation, because the succeeding expression, I *grow*, seems to favour it, and because our poet uses the same expression in Hamlet :

“ — so far he *topp'd* my thought,” &c. STEEVENS.

So, in Macbeth :

“ — Not in the legions

“ Of horrid hell can come a devil more damn'd,

“ In evils to *top* Macbeth.”

A passage in Hamlet adds some support to *toe*, Sir Thomas Hanmer's reading : “ — for the *toe* of the peasant comes so near to the heel of the courtier, that he galls his kybe.”

In Devonshire, as Sir Joshua Reynolds observes to me, “ to *toe* a thing up, is, to tear it up by the roots : in which sense the word is perhaps used here ; for Edmund immediately adds,—I *grow*, I prosper.” MALONE.

*Enter GLOSTER.*

*GLO.* Kent banish'd thus! And France in choler parted!

And the king gone to-night! subscrib'd his power<sup>6</sup>!  
Confin'd to exhibition<sup>7</sup>! All this done  
Upon the gad<sup>8</sup>!—Edmund! How now? what news?

*EDM.* So please your lordship, none.

[*Putting up the Letter.*

*GLO.* Why so earnestly seek you to put up that letter?

*EDM.* I know no news, my lord.

*GLO.* What paper were you reading?

*EDM.* Nothing, my lord.

*GLO.* No? What needed then that terrible despatch of it into your pocket? the quality of nothing hath not such need to hide itself. Let's

<sup>6</sup> — SUBSCRIB'D his power!] To subscribe, is, to transfer by signing or *subscribing* a writing of testimony. We now use the term, He *subscribed* forty pounds to the new building.

JOHNSON.

To *subscribe* in Shakspeare is to *yield*, or *surrender*. So, afterwards: "You owe me no *subscription*." Again, in *Troilus and Cressida*:

"For Hector in his blaze of wrath *subscribes*

"To tender objects." MALONE.

The folio reads—*prescribed*.

<sup>7</sup> — exhibition!] Is *allowance*. The term is yet used in the universities. JOHNSON.

So, in *The Two Gentlemen of Verona*:

"What maintenance he from his friends receives,

"Like *exhibition* thou shalt have from me." STEEVENS.

<sup>8</sup> All this done

Upon the gad!] *To do* upon the *gad*, is, to act by the sudden stimulation of caprice, as cattle run madding when they are stung by the gad fly. JOHNSON.

*Done upon the gad* is *done suddenly*, or, as before, while the iron is hot. A *gad* is an iron bar. So, in *I'll never Leave Thee*, a Scottish song, by Allan Ramsay:

"Bid iceshogles hammer red *gads* on the studdy."

The statute of 2 and 3 Eliz. 6, c. 27, is a "Bill against false forging of iron *gadds*, instead of *gadds* of steel." RITSON.

SC. II.

see: Come, if it be nothing, I shall not need spectacles.

EDM. I beseech you, sir, pardon me: it is a letter from my brother, that I have not all o'er-read; for so much as I have perused, I find it not fit for your over-looking.

GLO. Give me the letter, sir.

EDM. I shall offend, either to detain or give it. The contents, as in part I understand them, are to blame.

GLO. Let's see, let's see.

EDM. I hope, for my brother's justification, he wrote this but as an essay or taste of my virtue<sup>9</sup>.

GLO. [Reads.] *This policy, and reverence of age<sup>1</sup>, makes the world bitter to the best of our times; keeps our fortunes from us, till our oldness cannot relish*

<sup>9</sup> — TASTE OF my virtue.] Though *taste* may stand in this place, yet I believe we should read—*assay* or *test* of my virtue: they are both metallurgical terms, and properly joined. So, in Hamlet:

“Bring me to the *test*.” JOHNSON.

Both the quartos and folio have *essay*, which may have been merely a mis-spelling of the word *assay*, which in Cawdrey's Alphabetical Table, 1604, is defined—“a proof or trial.” But as *essay* is likewise defined by Bullokar in his English Expositor, 1616, “a trial,” I have made no change.

To *assay* not only signified to make trial of coin, but to *taste* before another; *prælibo*. In either sense the word might be used here. MALONE.

*Essay* and *Taste*, are both terms from royal tables. See note on Act V. Sc. III. Mr. Henley observes, that in the eastern parts of this kingdom the word *say* is still retained in the same sense. So, in Chapman's version of the nineteenth Iliad:

“Atrides with his knife took *say*, upon the part before—.”

STEEVENS.

<sup>1</sup> *This policy, and reverence of age,*] Butter's quarto has, *this policy of age*; the folio, *this policy and reverence of age*.

JOHNSON.

The two [three] quartos published by Butter, concur with the folio in reading *age*. Mr. Pope's duodecimo is the only copy that has *ages*. STEEVENS.

*them. I begin to find an idle and fond<sup>2</sup> bondage in the oppression of aged tyranny ; who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more. If our father would sleep till I waked him, you should enjoy half his revenue for ever, and live the beloved of your brother, EDGAR.—Humph—Conspiracy!—Sleep till I waked him,—you should enjoy half his revenue,—My son Edgar! Had he a hand to write this? a heart and brain to breed it in?—When came this to you? Who brought it?*

*EDM.* It was not brought me, my lord, there's the cunning of it ; I found it thrown in at the case-ment of my closet.

*GLO.* You know the character to be your brother's ?

*EDM.* If the matter were good, my lord, I durst swear it were his ; but, in respect of that, I would fain think it were not.

*GLO.* It is his.

*EDM.* It is his hand, my lord ; but, I hope, his heart is not in the contents.

*GLO.* Hath he never heretofore sounded you in this business ?

*EDM.* Never, my lord : But I have often heard him maintain it to be fit, that, sons at perfect age, and fathers declining, the father should be as ward to the son, and the son manage his revenue.

*GLO.* O villain, villain !—His very opinion in the letter !—Abhorred villain ! Unnatural, detested, brutish villain ! worse than brutish !—Go, sirrah, seek him ; I'll apprehend him :—Abominable villain !—Where is he ?

*EDM.* I do not well know, my lord. If it shall please you to suspend your indignation against my

<sup>2</sup> — *idle and fond* —] Weak and foolish. JOHNSON.



brother, till you can derive from him better testimony of his intent, you shall run a certain course; where, if you<sup>3</sup> violently proceed against him, mistaking his purpose, it would make a great gap in your own honour, and shake in pieces the heart of his obedience. I dare pawn down my life for him, that he hath writ this to feel my affection to your honour<sup>4</sup>, and to no other pretence<sup>5</sup> of danger.

GLO. Think you so?

EDM. If your honour judge it meet, I will place you where you shall hear us confer of this, and by an auricular assurance have your satisfaction; and that without any further delay than this very evening.

GLO. He cannot be such a monster.

[EDM.<sup>6</sup> Nor is not, sure.

GLO. To his father, that so tenderly and entirely loves him.—Heaven and earth!—Edmund, seek

<sup>3</sup> — WHERE, if you —] *Where* was formerly often used in the sense of *whereas*. MALONE.

So, in *Pericles, Prince of Tyre*, Act I. Sc. I.:

“*Where* now you're both a father and a son.”

See also Act II. Sc. III. STEEVENS.

<sup>4</sup> — to your HONOUR,] It has been already observed that this was the usual mode of address to a Lord in Shakspeare's time.

MALONE.

See *Richard III.* Act III. Sc. II. where the Pursuivant uses this address to Lord Hastings. STEEVENS.

<sup>5</sup> — pretence —] *Pretence* is *design, purpose*. So, afterwards in this play:

“*Pretence* and purpose of unkindness.” JOHNSON.

So, in *Macbeth*:

“Against the undivulg'd *pretence* I fight

“Of treasonous malice.”

But of this, numberless examples can be shown; and I can venture to assert, with some degree of confidence, that Shakspeare never uses the word *pretence*, or *pretend*, in any other sense. STEEVENS.

<sup>6</sup> *Edm.*] The words between brackets are omitted in the folio. STEEVENS.

him out; wind me into him<sup>7</sup>, I pray you: frame the business after your own wisdom: I would unstate myself, to be in a due resolution<sup>8</sup>.

<sup>7</sup> — wind me into him,] I once thought it should be read, *you* into him; but, perhaps, it is a familiar phrase, like “do me this.”

JOHNSON.

So, in *Twelfth-Night*: “— challenge me the duke’s youth to fight with him.” Instances of this phraseology occur in *The Merchant of Venice*, *King Henry IV. Part I.* and in *Othello*.

STEEVENS.

<sup>8</sup> — I would UNSTATE myself, to be in a due resolution.] i. e. I will throw aside all consideration of my relation to him, that I may act as justice requires. WARBURTON.

Such is this learned man’s explanation. I take the meaning to be rather this, *Do you frame the business*, who can act with less emotion; *I would unstate myself*; it would in me be a departure from the paternal character, *to be in a due resolution*, to be settled and composed on such an occasion. The words *would* and *should* are in old language often confounded. JOHNSON.

The same word occurs in *Antony and Cleopatra*:

“Yes, like enough, high-battled Cæsar will

“Unstate his happiness, and be stag’d to show

“Against a sword—.”

To *unstate*, in both these instances, seems to have the same meaning. Edgar has been represented as wishing to possess his father’s fortune, i. e. to *unstate* him; and therefore his father says he would *unstate* himself to be sufficiently resolved to punish him.

To *enstate* is to *confer* a fortune. So, in *Measure for Measure*:  
“—— his possessions

“We do *enstate* and widow you withal.” STEEVENS.

It seems to me, that *I would unstate myself*, in this passage, means simply *I would give my estate* (including rank as well as fortune). TYRWHITT.

Both Warburton and Johnson have mistaken the sense of this passage, and their explanations are such as the words cannot possibly imply. Gloucester cannot bring himself thoroughly to believe what Edmund told him of Edgar. He says, “Can he be such a monster?” He afterwards desires Edmund to sound his intentions, and then says, he would give all he possessed to be certain of the truth; for that is the meaning of the words *to be in a due resolution*.

Othello uses the word *resolved* in the same sense more than once:

“—— to be once in doubt,

“Is—once to be *resolved*—.”

*EDM.* I will seek him, sir, presently; convey the business<sup>9</sup> as I shall find means, and acquaint you withal.

*GLO.* These late eclipses in the sun and moon portend no good to us: Though the wisdom of nature<sup>1</sup> can reason it thus and thus, yet nature finds itself scourged by the sequent effects: love

In both which places, to be *resolved* means, to be *certain* of the fact.

In Beaumont and Fletcher's *Maid's Tragedy*, Amintor says to Evadne:

" 'Tis not his crown  
" Shall buy me to thy bed, now I *resolve*  
" He hath dishonour'd thee."

And afterwards, in the same play, the King says:

" Well I am *resolv'd*  
" You lay not with her."

But in the fifth scene of the third Act of Massinger's *Picture*, Sophia says—

" ——— I have practis'd  
" For my certain *resolution*, with these courtiers."

And, in the last Act, she says to Baptista—

" ——— what should work on my lord  
" To doubt my loyalty? Nay, more, to take  
" For the *resolution* of his fears, a course  
" That is, by holy writ, denied a Christian." M. MASON.

Mr. Ritson's explanation of the word—*resolution*, concurs with that of Mr. M. Mason. STEEVENS.

<sup>9</sup> — CONVEY the business —] To *convey* is to *carry through*; in this place it is to *manage artfully*: we say of a juggler, that he has a clean *conveyance*. JOHNSON.

So, in *Mother Bombie*, by Lyly, 1599: "Two, they say, may keep counsel if one be away; but to *convey* knavery two are too few, and four are too many."

Again, in *A Mad World, My Masters*, by Middleton, 1608:

" ——— thus I've *convey'd* it; ———  
" I'll counterfeit a fit of violent sickness." STEEVENS.

So, in Lord Sterline's *Julius Cæsar*, 1607:

" A circumstance, or an indifferent thing,  
" Doth oft mar all, when not with care *convey'd*."

MALONE.

<sup>1</sup> — the wisdom of nature —] That is, though natural philosophy can give account of eclipses, yet we feel their consequences.

JOHNSON.

cools, friendship falls off, brothers divide : in cities, mutinies ; in countries, discord ; in palaces, treason ; and the bond cracked between son and father. [This villain<sup>2</sup> of mine comes under the prediction ; there's son against father : the king falls from bias of nature ; there's father against child. We have seen the best of our time : Machinations, hollow-ness, treachery, and all ruinous disorders, follow us disquietly to our graves !]—Find out this villain, Edmund ; it shall lose thee nothing ; do it carefully :—And the noble and true-hearted Kent banished ! his offence, honesty !—Strange ! strange !

[*Exit.*

EDM. This is the excellent foppery of the world<sup>3</sup> !

<sup>2</sup> This villain —] All between brackets is omitted in the quartos. STEVENS.

<sup>3</sup> This is the excellent foppery of the world ! &c.] In Shakspeare's best plays, besides the vices that arise from the subject, there is generally some peculiar prevailing folly, principally ridiculed, that runs through the whole piece. Thus, in *The Tempest*, the lying disposition of travellers, and, in *As You Like It*, the fantastick humour of courtiers, is exposed and satirized with infinite pleasantry. In like manner, in this play of *Lear*, the dotages of judicial astrology are severely ridiculed. I fancy, was the date of its first performance well considered, it would be found that something or other happened at that time which gave a more than ordinary run to this deceit, as these words seem to intimate : "I am thinking, brother, of a prediction I read this other day, what should follow these eclipses." However this be, an impious cheat, which had so little foundation in nature or reason, so detestable an original, and such fatal consequences on the manners of the people, who were at that time strangely besotted with it, certainly deserved the severest lash of satire. It was a fundamental in this noble science, that whatever seeds of good dispositions the infant unborn might be endowed with either from nature, or traductively from its parents, yet if, at the time of its birth, the delivery was by any casualty so accelerated or retarded, as to fall in with the predominancy of a malignant constellation, that momentary influence would entirely change its nature, and bias it to all the contrary ill qualities : so wretched and monstrous an opinion did it set out with. But the Italians, to whom we owe this, as well as most other unnatural crimes and follies of these latter ages, fomented

that, when we are sick in fortune, (often the surfeit of our own behaviour,) we make guilty of our

its original impiety to the most detestable height of extravagance. Petrus Aponensis, an Italian physician of the 13th century, assures us that those prayers which are made to God when the moon is in conjunction with Jupiter in the Dragon's tail, are infallibly heard. The great Milton, with a just indignation of this impiety, hath, in his *Paradise Regained*, satirized it in a very beautiful manner, by putting these reveries into the mouth of the devil.\* Nor could the licentious Rabelais himself forbear to ridicule this impious dotage, which he does with exquisite address and humour, where, in the fable which he so agreeably tells from Æsop, of the man who applied to Jupiter for the loss of his hatchet, he makes those who, on the poor man's good success, had projected to trick Jupiter by the same petition, a kind of astrologick atheists, who ascribed this good fortune, that they imagined they were now all going to partake of, to the influence of some rare conjunction and configuration of the stars. "Hen, hen, disent ils—Et doncques, telle est au temps present la revolution des Cieulx, la constellation des Astres, et aspect des Planetes, que quiconque coignée perdra, soubdain deviendra ainsi riche?"—*Nou. Prol. du IV. Livre.*—But to return to Shakspeare. So blasphemous a delusion, therefore, it became the honesty of our poet to expose. But it was a tender point, and required managing. For this impious juggle had in his time a kind of religious reverence paid to it. It was therefore to be done obliquely; and the circumstances of the scene furnished him with as good an opportunity as he could wish. The persons in the drama are all Pagans, so that as, in compliance to custom, his good characters were not to speak ill of judicial astrology, they could on account of their religion give no reputation to it. But in order to expose it the more, he with great judgment, makes these Pagans fatalists; as appears by these words of Lear:

"By all the operations of the orbs,

"From whom we do exist and cease to be."

For the doctrine of fate is the true foundation of judicial astrology. Having thus discredited it by the very commendations given to it, he was in no danger of having his direct satire against it mistaken, by its being put (as he was obliged, both in paying regard to custom, and in following nature) into the mouth of the villain and atheist, especially when he has added such force of reason to his ridicule, in the words referred to in the beginning of the note. **WARBURTON.**

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\* Book IV. v. 383.

disasters, the sun, the moon, and the stars: as if we were villains by necessity; fools, by heavenly compulsion; knaves, thieves, and treachers<sup>4</sup>, by spherical predominance; drunkards, liars, and adulterers, by an enforced obedience of planetary influence; and all that we are evil in, by a divine thrusting on: An admirable evasion of whore-master man, to lay his goatish disposition to the charge of a star<sup>5</sup>! My father compounded with my mother under the dragon's tail; and my nativity was under *ursa major*; so that it follows, I am rough and lecherous.—Tut, I should have been that I am, had the maidenliest star in the firmament twinkled on my bastardizing. Edgar—

*Enter EDGAR.*

and pat he comes<sup>6</sup>, like the catastrophe of the old

<sup>4</sup> — and treachers,] The modern editors read—*treacherous*; but the reading of the first copies, which I have restored to the text, may be supported from most of the old contemporary writers. So, in Doctor Dodypoll, a comedy, 1600:

“How smooth the cunning *treacher* look'd upon it!”

Again, in Every Man in his Humour:

“—— Oh, you *treachour*!”

Again, in Robert Earl of Huntingdon, 1601:

“—— Hence, *trecher* as thou art.”

Again, in The Bloody Banquet, 1639:

“To poison the right use of service—a *trecher*.”

Chaucer, in his Romaunt of the Rose, mentions “the false *treacher*,” and Spenser often uses the same word. STEEVENS.

*Treacher*, the reading of the first folio, I believe to be right; but Mr. Steevens ought to have mentioned that all the quartos read *treacherers*. BOSWELL.

<sup>5</sup> — of a star!] Both the quartos read—to *the charge* of stars. So Chaucer's Wif of Bathe, 6196:

“I folwed ay min inclination

“By vertue of my *constellation*.”

Bernardus Sylvestris, an eminent philosopher and poet of the twelfth century, very gravely tells us in his Megacosmus, that—

“In stellis Codri paupertas, copia Croesi,

“Incestus Paridis, Hippolytique pudor.” STEEVENS.

comedy<sup>7</sup>: My cue is villainous melancholy, with a sigh like Tom o'Bedlam.—O, these eclipses do portend these divisions! *fa, sol, la, mi*<sup>8</sup>.

*EDG.* How now, brother Edmund? What serious contemplation are you in?

*EDM.* I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

*EDG.* Do you busy yourself with that?

*EDM.* I promise you<sup>9</sup>, the effects he writes of,

<sup>6</sup> —pat he comes,] The quartos read—

“—— and out he comes——.” STEEVENS.

<sup>7</sup> —he comes, like the catastrophe of the old comedy:] I think this passage was intended to ridicule the very awkward conclusions of our old comedies, where the persons of the scene make their entry inartificially, and just when the poet wants them on the stage. WARNER.

<sup>8</sup> — O, these eclipses do portend these divisions! *FA, SOL, LA, MI.*] The commentators, not being musicians, have regarded this passage perhaps as unintelligible nonsense, and therefore left it as they found it, without bestowing a single conjecture on its meaning and import. Shakspeare however shows by the context that he was well acquainted with the property of these syllables in solmisation, which imply a series of sounds so unnatural, that ancient musicians prohibited their use. The monkish writers on musick say, *mi contra fa est diabolus*: the interval *fa mi*, including a tritonus, or sharp 4th, consisting of three tones without the intervention of a semi-tone, expressed in the modern scale by the letters F G A B, would form a musical phrase extremely disagreeable to the ear. Edmund, speaking of eclipses as portents and progedies, compares the dislocation of events, the *times being out of joint*, to the unnatural and offensive sounds, *fa, sol, la, mi*.

DR. BURNEY.

The words *fa, sol, &c.* are not in the quarto. The folio, and all the modern editions, read corruptly *me* instead of *mi*. Shakspeare has again introduced the gamut in *The Taming of The Shrew*, vol. v. p. 438. MALONE.

<sup>9</sup> I promise you,] The folio edition commonly differs from the first quarto, by augmentations, or insertions, but in this place it varies by omission, and by the omission of something which naturally introduces the following dialogue. It is easy to remark, that in this speech, which ought, I think, to be inserted as it now is in the text, Edmund, with the common craft of fortune-tellers, mingles the past and future, and tells of the future only what he

succeed unhappily; [as of<sup>1</sup> unnaturalness between the child and the parent; death, dearth, dissolution of ancient amities; divisions in state, menaces and maledictions against king and nobles; needless diffidences, banishment of friends, dissipation of cohorts<sup>2</sup>, nuptial breaches, and I know not what.

*EDG.* How long have you<sup>3</sup> been a sectary astronomical?

*EDM.* Come, come;] when saw you my father last?

*EDG.* Why, the night gone by.

*EDM.* Spake you with him?

*EDG.* Ay, two hours together.

*EDM.* Parted you in good terms? Found you no displeasure in him, by word, or countenance?

*EDG.* None at all.

*EDM.* Bethink yourself, wherein you may have offended him: and at my entreaty, forbear his presence, till some little time hath qualified the heart of his displeasure; which at this instant so rageth in him, that with the mischief of your person<sup>4</sup> it would scarcely allay.

*EDG.* Some villain hath done me wrong.

*EDM.* That's my fear<sup>5</sup>. [I pray you, have a con-

already foreknows by confederacy, or can attain by probable conjecture. JOHNSON.

<sup>1</sup> — as of —] All between brackets is omitted in the folio.

STEEVENS.

<sup>2</sup> — dissipation of COHORTS,] Thus the old copy. Dr. Johnson reads—of courts. STEEVENS.

<sup>3</sup> How long have you —] This line I have restored from the two eldest quartos, and have regulated the following speech according to the same copies. STEEVENS.

<sup>4</sup> — that WITH the mischief of your person —] This reading is in both copies; yet I believe the author gave it, that *but* with the mischief of your person it would scarce allay. JOHNSON.

I do not see any need of alteration. He could not express the violence of his father's displeasure in stronger terms than by saying it was so great that it would scarcely be appeased by the destruction of his son. MALONE.



continent forbearance, till the speed of his rage goes slower ; and, as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak : Pray you, go ; there's my key :—If you do stir abroad, go armed.

*EDG.* Armed, brother ?]

*EDM.* Brother, I advise you to the best ; go armed ;\* I am no honest man, if there be any good meaning towards you : I have told you what I have seen and heard, but faintly ; nothing like the image and horror of it : Pray you, away.

*EDG.* Shall I hear from you anon ?

*EDM.* I do serve you in this business.—

[*Exit EDGAR.*

A credulous father, and a brother noble,  
Whose nature is so far from doing harms,  
That he suspects none ; on whose foolish honesty  
My practices ride easy !—I see the business.—  
Let me, if not by birth, have lands by wit :  
All with me's meet, that I can fashion fit. [*Exit.*

### SCENE III.

A Room in the Duke of ALBANY'S Palace.

*Enter GONERIL and Steward.*

*GON.* Did my father strike my gentleman for chiding of his fool ?

*STEW.* Ay, madam.

*GON.* By day and night ! he wrongs me<sup>6</sup> ; every hour

\* First folio omits *go armed*.

<sup>5</sup> — That's my fear.] All between brackets is omitted in the quartos. STEEVENS.

<sup>6</sup> By day and night ! he wrongs me ;] It has been suggested by Mr. Whalley that we ought to point differently :

“ By day and night he wrongs me ; ”

He flashes into one gross crime or other,  
That sets us all at odds : I'll not endure it :  
His knights grow riotous, and himself upbraids us  
On every trifle :—When he returns from hunting,  
I will not speak with him ; say, I am sick :—  
If you come slack of former services,  
You shall do well ; the fault of it I'll answer.

*STEW.* He's coming, madam ; I hear him.

[*Horns within.*]

*GON.* Put on what weary negligence you please,  
You and your fellows \* ; I'd have it come to ques-  
tion :

If he dislike it †, let him to my sister,  
Whose mind and mine, I know, in that are one,  
[Not to be over-ruled<sup>7</sup>. Idle old man<sup>8</sup>,

\* Quarto, *fellow servants.* † First folio, *distaste it.*

not considering these words as an adjuration. But that an adjuration was intended, appears, I think, from a passage in King Henry VIII. The king, speaking of Buckingham, (Act I. Sc. II.)

“ ——— By day and night

“ *He's traitor to the height.*”

It cannot be supposed that Henry means to say that Buckingham is a traitor in the night as well as by day.

The regulation which has been followed in the text, is likewise supported by Hamlet, where we have again the same adjuration :

“ O day and night ! but this is wondrous strange.” *MALONE.*

*By night and day,* is, perhaps, only a phrase signifying—  
*always, every way.* So, in Troilus and Cressida :

“ Prince Troilus, I have lov'd you *night and day*

“ For many weary months.”

See vol. viii. p. 330, n. 8. I have not, however, displaced Mr. Malone's punctuation. *STEVENS.*

<sup>7</sup> Not to be over-rul'd, &c.] This line and the four following lines, are omitted in the folio. *MALONE.*

<sup>8</sup> ——— Idle old man, &c.] The lines between brackets, as they are fine in themselves, and very much in character for Goneril, I have restored from the old quarto. The last verse, which I have ventured to amend, is there printed thus :

“ With checks, like flatt'ries when they are seen abus'd.”

*THEOBALD.*

That still would manage those authorities,  
That he hath given away !—Now, by my life,  
Old fools are babes again ; and must be us'd  
With checks, as flatteries,—when they are seen  
abus'd<sup>9</sup>.]

Remember what I have said.

STEW.

Very well, madam.

GON. And let his knights have colder looks  
among you ;

What grows of it, no matter ; advise your fellows  
so :

[I would breed from hence occasions, and I shall,

<sup>9</sup> Old fools are babes again ; and must be us'd

With checks, as flatteries,—when they are seen abus'd.] The sense seems to be this : ' Old men must be treated with checks, *when as* they are seen to be deceived with flatteries : *or*, when they are weak enough to be seen *abused by flatteries*, they are then weak enough to be used with checks.' There is a play of the words *used* and *abused*. To *abuse* is, in our author, very frequently the same as to *deceive*. This construction is harsh and ungrammatical ; Shakspeare perhaps thought it vicious, and chose to throw away the lines rather than correct them, nor would now thank the officiousness of his editors, who restore what they do not understand. JOHNSON.

The plain meaning, I believe, is—old fools must be used with checks, as flatteries must be check'd when they are made a bad use of. TOLLET.

I understand this passage thus. ' Old fools—must be used with checks, *as well* as flatteries, when they [i. e. flatteries] are seen *to be* abused.' TYRWHITT.

The objection to Dr. Johnson's interpretation is, that he supplies the word *with* or *by*, which are not found in the text : "—when as they are seen to be deceived *with* flatteries," or "when they are weak enough to be seen abused *by* flatteries," &c. ; and in *his* mode of construction the word *with* preceding *checks*, cannot be understood before *flatteries*.

I think Mr. Tyrwhitt's interpretation the true one. MALONE.

The sentiment of Goneril is obviously this : "When old fools will not yield to the appliances of persuasion, harsh treatment must be employed to compel their submission." When *flatteries are seen to be abused* by them, *checks must be used*, as the only means left to subdue them. HENLEY.

That I may speak <sup>1</sup>:]—I'll write straight to my sister,  
To hold my very course:—Prepare for dinner.

[*Exeunt.*

SCENE IV.

A Hall in the Same.

*Enter KENT, disguised.*

*KENT.* If but as well I other accents borrow,  
That can my speech diffuse <sup>2</sup>, my good intent

<sup>1</sup> I would breed, &c.] The words between brackets are found in the quartos, but omitted in the folio. MALONE.

<sup>2</sup> If but as well I other accents borrow,

That can my speech *DIFFUSE*.] We must suppose that Kent advances looking on his disguise. This circumstance very naturally leads to his speech, which otherwise would have no very apparent introduction. "If I can change my speech as well as I have changed my dress." To *diffuse* speech, signifies to *disorder* it, and so to *disguise* it; as in *The Merry Wives of Windsor*, Act IV. Sc. VII. [quoted by Mr. Jennens]:

"—— rush at once

"With some *diffused* song——."

Again, in *The Nice Valour*, &c. by Beaumont and Fletcher, Cupid says to the Passionate Man, who appears disordered in his dress:

"—— Go not so *diffusedly*."

Again, in our author's *King Henry V.* [as Mr. Heath remarks]:

"—— swearing, and stern looks, *diffus'd* attire."

Again, in a book entitled, *A Green Forest, or A Natural History*. &c. by John Maplet, 1567:—"In this stone is apparently seene verie often the verie forme of a tode, with bespotted and coloured feete, but those uglye and *defusedly*."—To *diffuse* speech may, however, mean to *speak broad* with a clownish accent.

STEEVENS.

*Diffused* certainly meant, in our author's time, *wild, irregular, heterogeneous*. So, in Greene's *Farewell to Follie*, 1617: "I have seen an English gentleman so *defused* in his suits, his doublet being for the weare of Castile, his hose for Venice, his hat for France, his cloak for Germany, that he seemed no way to be an Englishman but by the face." MALONE.

May carry through itself to that full issue  
 For which I raz'd my likeness.—Now, banish'd  
 Kent,  
 If thou can'st serve where thou dost stand con-  
 demn'd,  
 (So may it come \* !) thy master, whom thou lov'st,  
 Shall find thee full of labours.

*Horns within. Enter LEAR, Knights, and Attendants.*

LEAR. Let me not stay a jot for dinner; go, get it ready. [*Exit an Attendant.*] How now, what art thou ?

KENT. A man, sir.

LEAR. What dost thou profess ? What wouldest thou with us ?

KENT. I do profess to be no less than I seem ; to serve him truly, that will put me in trust ; to love him that is honest ; to converse with him that is wise, and says little <sup>3</sup> ; to fear judgment ; to fight, when I cannot choose ; and to eat no fish <sup>4</sup>.

\* The quartos omit these words.

<sup>3</sup> — to CONVERSE with him that is wise, AND SAYS little ;] To converse signifies immediately and properly to *keep company*, not to *discourse* or *talk*. His meaning is, that he chooses for his companions men of reserve and caution ; men who are not talkers nor tale-bearers. JOHNSON.

We still say in the same sense—he had criminal *conversation* with her—meaning *commerce*.

So, in King Richard III. :

“ His apparent open guilt omitted,

“ I mean his *conversation* with Shore's wife.” MALONE.

<sup>4</sup> — and to eat no fish.] In Queen Elizabeth's time the Papists were esteemed, and with good reason, enemies to the government. Hence the proverbial phrase of, *He's an honest man, and eats no fish* ; to signify *he's a friend to the government and a Protestant*. The eating fish, on a religious account, being then esteemed such a badge of popery, that when it was enjoined for a season by act of parliament, for the encouragement of the fish-towns, it was thought necessary to declare the reason ; hence it was

**LEAR.** What art thou ?

**KENT.** A very honest-hearted fellow, and as poor as the king.

**LEAR.** If thou be as poor for a subject, as he is for a king, thou art poor enough. What wouldest thou ?

**KENT.** Service.

**LEAR.** Who wouldest thou serve ?

**KENT.** You.

**LEAR.** Dost thou know me, fellow ?

**KENT.** No, sir ; but you have that in your countenance, which I would fain call master.

**LEAR.** What's that ?

**KENT.** Authority.

**LEAR.** What services canst thou do ?

**KENT.** I can keep honest counsel, ride, run, march a curious tale in telling it, and deliver a plain message bluntly : that which ordinary men are fit for, I am qualified in ; and the best of me is diligence.

**LEAR.** How old art thou ?

**KENT.** Not so young, sir, to love a woman for singing ; nor so old, to dote on her for any thing : I have years on my back forty-eight.

called *Cecil's fast*. To this disgraceful badge of popery Fletcher alludes in his *Woman-hater*, who makes the courtesan say, when *Lazarillo*, in search of the umbrano's head, was seized at her house by the intelligencers for a traitor : Gentlemen, I am glad you have discovered him. He should not have eaten under my roof for twenty pounds. And sure I did not like him, when he called for fish." And *Marston's Dutch Courtesan* : " I trust I am none of the wicked that eat fish a Fridays." **WARBURTON.**

Fish was probably then, as now, esteemed the most delicate and costly part of an entertainment, and therefore Kent, in the character of an humble and discreet dependant, may intend to insinuate that he never desires to partake of such luxuries. That eating fish on a religious account was not a badge of popery, may be shewn by what is related of Queen Elizabeth in *Walton's Life of Hooker* ; that she would never eat flesh in Lent without obtaining a licence from her little black husband [Archbishop Whitgift].

**BLAKESWAY.**

**LEAR.** Follow me ; thou shalt serve me ; if I like thee no worse after dinner, I will not part from thee yet.—Dinner, ho, dinner !—Where's my knave ? my fool ? Go you, and call my fool hither :

*Enter Steward.*

You, you, sirrah, where's my daughter ?

**STEW.** So please you,— [*Exit.*

**LEAR.** What says the fellow there ? Call the clotpoll back.—Where's my fool, ho ?—I think the world's asleep.—How now ? where's that mongrel ?

**KNIGHT.\*** He says, my lord, your daughter is not well.

**LEAR.** Why came not the slave back to me, when I called him ?

**KNIGHT.** Sir, he answered me in the roundest manner, he would not.

**LEAR.** He would not !

**KNIGHT.** My lord, I know not what the matter is ; but, to my judgment, your highness is not entertained with that ceremonious affection as you were wont ; there's a great abatement of kindness<sup>s</sup> appears, as well in the general dependants, as in the duke himself also, and your daughter.

**LEAR.** Ha ! sayest thou so ?

**KNIGHT.** I beseech you, pardon me, my lord, if I be mistaken ; for my duty cannot be silent, when I think your highness is wronged.

**LEAR.** Thou but rememberest me of mine own conception ; I have perceived a most faint neglect of late ; which I have rather blamed as mine own jealous curiosity<sup>6</sup>, than as a very pretence<sup>7</sup> and

\* Quartos, *Kent.*

<sup>s</sup> — of kindness —] These words are not in the quartos.

MALONE.

<sup>6</sup> — jealous curiosity,] By this phrase King Lear means, I be-

purpose of unkindness : I will look further into't.  
—But where's my fool? I have not seen him this  
two days.

*KNIGHT.* Since my young lady's going into  
France, sir, the fool hath much pined away<sup>8</sup>.

*LEAR.* No more of that ; I have noted it well.—  
Go you, and tell my daughter I would speak with  
her.—Go you, call hither my fool.—

*Re-enter Steward.*

O, you sir, you sir, come you hither : Who am I,  
sir ?

*STEW.* My lady's father.

*LEAR.* My lady's father ! my lord's knave : you  
whoreson dog ! you slave ! you cur !

*STEW.* I am none of this, my lord<sup>9</sup> ; I beseech  
you, pardon me.

*LEAR.* Do you bandy looks<sup>1</sup> with me, you rascal ?  
[*Striking him.*]

lieve, a *punctilious jealousy*, resulting from a scrupulous watchful-  
ness of his own dignity. STEEVENS.

See before p. 5, and p. 31. BOSWELL.

7 — a very PRETENCE —] *Pretence* in Shakspeare generally  
signifies *design*. So, in a foregoing scene in this play : “ — to no  
other *pretence* of danger.” Again, in Holinshed, p. 648 : “ — the  
*pretensed* evill purpose of the queene.” STEEVENS.

<sup>8</sup> Since my young lady's going into France, sir, the fool hath  
much pined away.] This is an endearing circumstance in the  
Fool's character, and creates such an interest in his favour, as his  
wit alone might have failed to procure for him. STEEVENS.

<sup>9</sup> I am none of this, my lord ; &c.] Thus the quartos. The  
folio reads—I am none of *these*, my lord ; I beseech *your pardon*.

MALONE.

<sup>1</sup> — BANDY looks —] A metaphor from Tennis :

“ Come in, take this *bandy* with the racket of patience.”

*Decker's Satiromastix*, 1602.

Again :

“ — buckle with them hand to hand,

“ And *bandy* blows as thick as hailstones fall.”

*Wily Beguiled*, 1606. STEEVENS.

“ To *bandy* a ball,” Cole defines, *clava pilam torquere* ; “ to  
*bandy* at tennis,” *reticulo pellere*. Dict. 1679. MALONE.



**STEW.** I'll not be struck, my lord.

**KENT.** Nor tripped neither; you base foot-ball player. *[Tripping up his Heels.]*

**LEAR.** I thank thee, fellow; thou servest me, and I'll love thee.

**KENT.** Come, sir, arise, away; I'll teach you differences; away, away: If you will measure your lubber's length again, tarry: but away: go to; Have you wisdom<sup>2</sup>? so. *[Pushes the Steward out.]*

**LEAR.** Now, my friendly knave, I thank thee: there's earnest of thy service.

*[Giving KENT Money.]*

*Enter Fool.*

**FOOL.** Let me hire him too;—Here's my coxcomb. *[Giving KENT his Cap.]*

**LEAR.** How now, my pretty knave? how dost thou?

**FOOL.** Sirrah, you were best take my coxcomb.

**KENT.** Why, fool<sup>3</sup>?

**FOOL.** Why? For taking one's part that is out of favour: Nay, an thou canst not smile as the wind sits, thou'lt catch cold shortly<sup>4</sup>: There, take my coxcomb<sup>5</sup>: Why, this fellow has banished two

<sup>2</sup> Have you wisdom?] Thus the folio. The quarto reads—*you have wisdom.* MALONE.

<sup>3</sup> Why, fool?] The folio reads—*why, my boy?* and gives this question to Lear. STEVENS.

<sup>4</sup> —thou'lt catch cold shortly:] i. e. be turned out of doors, and exposed to the inclemency of the weather. FARMER.

<sup>5</sup> —take my coxcomb:] Meaning his cap, called so, because on the top of the fool or jester's cap was sewed a piece of red cloth, resembling the comb of a cock. The word, afterwards, was used to denote a vain, conceited, meddling fellow.

WARBURTON.

See fig. xii. in the plate at the end of the first part of King Henry IV. with Mr. Tollet's explanation, who has since added, that Minsheu, in his Dictionary, 1627, says, "Natural ideots and fools, have, and still do accustome themselves to weare in their

on's daughters, and did the third a blessing against his will; if thou follow him, thou must needs wear my coxcomb.—How now, nuncle<sup>6</sup>? 'Would I had two coxcombs<sup>7</sup>, and two daughters<sup>8</sup>!

*LEAR.* Why, my boy?

*FOOL.* If I gave them all my living<sup>9</sup>, I'd keep my coxcombs myself: There's mine; beg another of thy daughters<sup>1</sup>.

*LEAR.* Take heed, sirrah; the whip.

*FOOL.* Truth's a dog that must to kennel; he must be whipped out, when Lady, the brach<sup>2</sup>, may stand by the fire and stink.

cappes cockes feathers, or a hat with a neck and heade of a cocke on the top, and a bell thereon," &c. STEEVENS.

<sup>6</sup> — How now, NUNCLE?] *Aunt* is a term of respect in France. So, in Lettres D'Eliz. de Baviere Duchesse D'Orleans, tom. ii. p. 65, 66: "C'etoit par un espede de plaisanterie de badinage sans consequence, que la Dauphine appelloit Madame de Maintenon *ma tante*. Les filles d'honneur appelloient toujours leur gouvernante *ma tante*." And it is remarkable at this day that the lower people in Shropshire call the judge of assize—"my nuncle the Judge." VAILLANT.

<sup>7</sup> — two coxcombs,] Two fools caps, intended, as it seems, to mark double folly in the man that gives all to his daughters.

JOHNSON.

<sup>8</sup> — AND two daughters.] Perhaps we should read—*an'* two daughters; i. e. *if*. FARMER.

<sup>9</sup> — all my LIVING,] *Living* in Shakspeare's time signified *estate*, or *property*. So, in Friar Bacon and Friar Bungay, by R. Greene, 1594:

"In Laxfield here my land and *living* lies." MALONE.

<sup>1</sup> — BEG another of thy daughters.] The Fool means to say, that it is by *begging* only that the old king can obtain any thing from his daughters: even a badge of folly in having reduced himself to such a situation. MALONE.

<sup>2</sup> — Lady, the BRACH,] "Nos quidem hodie *brach* dicimus de cane foemineâ, quæ leporem ex odore persequitur. Spelm. Gloss. in voce *Bracco*." JENNENS.

*Brach* is a bitch of the hunting kind. Dr. Letherland, on the margin of Dr. Warburton's edition, proposed *lady's brach*, i. e. *favour'd animal*. The third quarto has a much more unmannerly reading, which I would not wish to establish: but the

**LEAR.** A pestilent gall to me !

**FOOL.** Sirrah, I'll teach thee a speech.

**LEAR.** Do.

**FOOL.** Mark it, nuncle :—

Have more than thou showest,  
 Speak less than thou knowest,  
 Lend less than thou owest<sup>3</sup>,  
 Ride more than thou goest,  
 Learn more than thou trowest<sup>4</sup> ;  
 Set less than thou throwest ;  
 Leave thy drink and thy whore,  
 And keep in-a-door,  
 And thou shalt have more  
 Than two tens to a score.

**LEAR.** \* This is nothing, fool<sup>5</sup>.

**FOOL.** Then 'tis like the breath of an unfee'd

\* First folio, *Kent*.

other quarto editions concur in reading *lady o' the brach*. *Lady* is still a common name for a *hound*. So Hotspur :

“ I had rather hear *Lady*, my *brach*, howl in Irish.”

Again, in Ben Jonson's Poem to A Friend, &c. :

“ Do all the tricks of a salt *lady* bitch.”

In the old black letter Booke of Huntyng, &c. no date, the list of dogs concludes thus : “ —and small *ladi popies* that bere awai the fleas and divers small fautes.” We might read—“ when *lady*, the *brach*,” &c. STEEVENS.

Both the quartos of 1608 read—when *Lady oth'e brach*. I have therefore printed—*lady, the brach*, grounding myself on the reading of those copies, and on the passage quoted by Mr. Steevens from King Henry IV. Part I. The folio, and the late editions, read—when *the lady brach*, &c. MALONE.

<sup>3</sup> Lend less than thou owest,] That is, *do not lend all that thou hast*. To *owe*, in old English, is to *possess*. If *owe* be taken for *to be in debt*, the more prudent precept would be :

“ Lend *more* than thou owest.” JOHNSON.

<sup>4</sup> Learn more than thou trowest,] To *throw*, is an old word which signifies to *believe*. The precept is admirable.

WARBURTON.

<sup>5</sup> This is nothing, fool.] The quartos give this speech to Lear.

STEEVENS.

In the folio these words are given to *Kent*. MALONE.

lawyer ; you gave me nothing for't ; Can you make no use of nothing, nuncle ?

*LEAR.* Why, no, boy ; nothing can be made out of nothing.

*FOOL.* Pr'ythee, tell him, so much the rent of his land comes to ; he will not believe a fool.

[*To KENT.*]

*LEAR.* A bitter fool !

*FOOL.* Dost thou know the difference, my boy, between a bitter fool and a sweet fool ?

*LEAR.* No, lad<sup>6</sup> ; teach me.

*FOOL.* That lord, that counsel'd thee  
To give away thy land,  
Come place him here by me,—  
Or do thou<sup>7</sup> for him stand :  
The sweet and bitter fool  
Will presently appear ;  
The one in motley here,  
The other found out there.

*LEAR.* Dost thou call me fool, boy ?

*FOOL.* All thy other titles thou hast given away ; that thou wast born with.

*KENT.* This is not altogether fool, my lord.

*FOOL.* No, 'faith, lords and great men will not let me ; if I had a monopoly out, they would have part on't<sup>8</sup> ; and ladies too, they will not let me

<sup>6</sup> No, lad ;] This dialogue, from *No, lad, teach me*, down to *Give me an egg*, was restored from the first edition by Mr. Theobald. It is omitted in the folio, perhaps for political reasons, as it seemed to censure the monopolies, JOHNSON.

<sup>7</sup> OR do thou —] The word *or*, which is not in the quartos, was supplied by Mr. Steevens [Mr. Jennens]. MALONE.

<sup>8</sup> — if I had a MONOPOLY out, they would have part on't :] A satire on the gross abuses of monopolies at that time ; and the corruption and avarice of the courtiers, who commonly went shares with the patentee. WARBURTON.

The modern editors, without authority, read—

“ — a monopoly on't —,”

have all fool to myself; they'll be snatching.—Give me an egg, nuncle, and I'll give thee two crowns.

*LEAR.* What two crowns shall they be?

*FOOL.* Why, after I have cut the egg i' the middle, and eat up the meat, the two crowns of the egg. When thou clovest thy crown i' the middle, and gavest away both parts, thou borest thine ass on thy back over the dirt: Thou had'st little wit in thy bald crown, when thou gavest thy golden one away. If I speak like myself in this, let him be whipped that first finds it so.

*Fools had ne'er less grace in a year*<sup>9</sup>; [Singing.  
*For wise men are grown foppish;*  
*And know not how their wits to wear,*  
*Their manners are so apish.*

*LEAR.* When were you wont to be so full of songs, sirrah?

*Monopolies* were in Shakspeare's time the common objects of satire. So, in Decker's *Match Me in London*, 1631: "— Give him a court loaf, stop his mouth with a *monopoly*."

Again, in *Ram-Alley, or Merry Tricks*, 1611: "A knight that never heard of smock fees! I would I had a *monopoly* of them, so there was no impost set on them."

Again, in *The Birth of Merlin*, 1662: "— So foul a monster would be a fair *monopoly* worth the begging."

In the books of the Stationers' Company, I meet with the following entry. "John Charlewoode, Oct. 1587: lycensed unto him by the whole consent of the assistants, the *onlye* ymprynting of all manner of billes for plaiers." Again, Nov. 6, 1615, The liberty of printing *all* billes for fencing was granted to Mr. Purfoot. STEVENS.

<sup>9</sup> *Fools had ne'er less grace in a year*;] There never was a time when fools were less in favour; and the reason is, that they were never so little wanted, for wise men now supply their place. Such I think is the meaning. JOHNSON.

"— *less grace*." So the folio. Both the quartos read—*less wit*. STEVENS.

In *Mother Bombie*, a comedy by Lyly, 1594, we find, [as Mr. Capell has remarked,] "I think gentlemen *had never less wit in a year*." I suspect therefore the original to be the true reading.

MALONE.

**FOOL.** I have used it, nuncle, ever since thou madest thy daughters thy mother<sup>1</sup>: for when thou gavest them the rod, and put'st down thine own breeches,

*Then they for sudden joy did weep*<sup>2</sup>, [Singing.  
*And I for sorrow sung,*  
*That such a king should play bo-peep*<sup>3</sup>,  
*And go the fools among.*

Pr'ythee, nuncle, keep a school-master that can teach thy fool to lie; I would fain learn to lie.

**LEAR.** If you lie, sirrah, we'll have you whipped.

**FOOL.** I marvel, what kin thou and thy daughters are: they'll have me whipped for speaking true, thou'lt have me whipped for lying; and, sometimes, I am whipped for holding my peace. I had rather be any kind of thing, than a fool: and yet I would not be thee, nuncle; thou hast pared thy wit o'both sides, and left nothing in the middle: Here comes one o'the parings.

<sup>1</sup> — since thou madest thy daughters thy MOTHER:] i. e. when you invested them with the authority of a mother. Thus the quartos. The folio reads with less propriety,—thy mothers.

MALONE.

<sup>2</sup> *Then they for sudden joy did weep, &c.*] So, in *The Rape of Lucrece*, by Heywood, 1630:

“When Tarquin first in court began,

“And was approved King,

“Some men for sodden joy gan weep,

“And I for sorrow sing.”

I cannot ascertain in what year T. Heywood first published this play, as the copy in 1630, which I have used, was the *fourth* impression. STEEVENS.

The first edition was in 1608. I have corrected Mr. Steevens's quotation from that copy. BOSWELL.

<sup>3</sup> *That such a king should play BO-PEEP,*] Little more of this game, than its mere denomination, remains. It is mentioned, however, in Churchyard's *Charitie*, 1598, in company with two other childish plays, which it is not my office to explain:

“Cold parts men plaie, much like old plaie: bo-peepe;

“Or counterfait, in-dock-out-nettle, still.” STEEVENS.

Enter GONERIL.

LEAR. How now, daughter? what makes that frontlet<sup>4</sup> on? Methinks, you are too much of late i' the frown.

FOOL. Thou wast a pretty fellow, when thou had'st no need to care for her frowning; now thou art an O without a figure<sup>5</sup>: I am better than thou<sup>6</sup>

<sup>4</sup> — that frontlet —] Lear alludes to the *frontlet*, which was anciently part of a woman's dress. So, in a play called *The Four Ps*, 1569:

“Forsooth, women have many lets,  
“And they be masked in many nets:  
“As *frontlets*, fillets, partlets, and bracelets:  
“And then their bonets and their pionets.”

Again, in Lyly's *Midas*, 1592: “Hoods, *frontlets*, wires, cauls, curling-irons, perriwigs, bodkins, fillets, hair-laces, ribbons, roles, knotstrings, glasses,” &c.

Again, and more appositely, in *Zepheria*, a collection of sonnets, 4to. 1594:

“But now, my sunne, it fits thou take thy set  
“And vayne thy face with *frownes* as with a *frontlet*.”

STEEVENS.

A *frontlet* was a forehead-cloth, used formerly by ladies at night to render that part smooth. Lear, I suppose, means to say, that Goneril's brow was as completely covered by a frown, as it would be by a frontlet.

So, in Lyly's *Euphues and his England*, 4to. 1580: “The next day I coming to the gallery where she was solitarily walking, with her *frowning cloth*, as sicke lately of the sullens,” &c.

MALONE.

<sup>5</sup> — Now thou art an O WITHOUT A FIGURE:] The Fool means to say, that Lear, “having pared his wit on both sides, and left nothing in the middle,” is become a mere cypher; which has no arithmetical value, unless preceded or followed by some figure. In *The Winter's Tale* we have the same allusion, reversed:

“—— and therefore, like a cypher,  
“Yet standing in rich place, I multiply,  
“With one—we thank you,—many thousands more  
“Standing before it.” MALONE.

<sup>6</sup> — I am better than thou, &c.] This bears some resem-

art now ; I am a fool, thou art nothing.—Yes, forsooth, I will hold my tongue ; so your face [*To GON.*] bids me, though you say nothing. Mum, mum,

He that keeps nor crust nor crum,

Weary of all, shall want some.—

That's a shealed peascod<sup>7</sup>. [*Pointing to Lear.*]

*GON.* Not only, sir, this your all-licens'd fool,  
But other of your insolent retinue  
Do hourly carp and quarrel ; breaking forth  
In rank and not-to-be-endured riots. Sir,  
I had thought, by making this well known unto  
you,

To have found a safe redress ; but now grow fearful,  
By what yourself too late have spoke and done,  
That you protect this course, and put it on<sup>8</sup>  
By your allowance<sup>9</sup> ; which if you should, the fault  
Would not 'scape censure, nor the redresses sleep ;  
Which, in the tender of a wholesome weal,  
Might in their working do you that offence,  
Which else were shame, that then necessity  
Will call discreet proceeding.

*FOOL.* For you trow, nuncle,

blance to Falstaff's reply to the Prince, in King Henry IV. Part I.:  
"A better than thou ; I am a gentleman, thou art a drawer."

STEEVENS.

<sup>7</sup> That's a shealed peascod.] i. e. Now a mere husk, which contains nothing. The outside of a king remains, but all the intrinsick parts of royalty are gone : he has nothing to give.

JOHNSON.

"That's a shealed peascod." The robing of Richard II.'s effigy in Westminster Abbey is wrought with *peascods open*, and the *peas out* ; perhaps an allusion to his being once in full possession of sovereignty, but soon reduced to an empty title. See Camden's Remains, 1674, p. 453, edit. 1657, p. 340. TOLLET.

<sup>8</sup> — put it on —] i. e. promote, push it forward. So, in Macbeth :

" — the powers above

" Put on their instruments —." STEEVENS.

<sup>9</sup> By your ALLOWANCE ;] By your *approbation*. MALONE.



The hedge-sparrow fed the cuckoo so long,  
That it had its head bit off by its young.  
So, out went the candle, and we were left darkling<sup>1</sup>.

LEAR. Are you our daughter ?

GON. Come, sir<sup>2</sup>, I would, you would make use of that good wisdom whereof I know you are fraught ; and put away these dispositions, which of late transform you<sup>3</sup> from what you rightly are.

FOOL. May not an ass know when the cart draws the horse ?—Whoop, Jug<sup>4</sup> ! I love thee.

<sup>1</sup> — were left DARKLING.] This word is used by Milton, Paradise Lost, book i. :

“ — as the wakeful bird

“ Sings *darkling* —.”

and long before, as Mr. Malone observes, by Marston, &c.

Dr. Farmer concurs with me in supposing, that the words—“ So, out went the candle,” &c. are a fragment of some old song.

STEEVENS.

Shakspeare's Fools are certainly copied from the life. The originals whom he copied were no doubt men of quick parts; lively and sarcastick. Though they were licensed to say any thing, it was still necessary to prevent giving offence, that every thing they said should have a playful air : we may suppose therefore that they had a custom of taking off the edge of too sharp a speech by covering it hastily with the end of an old song, or any glib nonsense that came into the mind. I know no other way of accounting for the incoherent words with which Shakspeare often finishes this Fool's speeches. SIR JOSHUA REYNOLDS.

In a very old dramattick piece, entitled A very mery and pythie Comedy, called The Longer Thou Livest the more Foole Thou Art, printed about the year 1580, we find the following stage-direction : “ Entreth Moros, counterfaiting a vaine gesture and a foolish countenance, *synging the foote of many songs, as fools were wont.*” MALONE.

See my note on Act III. Sc. VI. in which this passage was brought forward, long ago, [1773] for a similar purpose of illustration. STEEVENS.

<sup>2</sup> Come, sir,] The folio omits these words, and reads the rest of the speech, I think rightly, as verse. BOSWELL.

<sup>3</sup> — TRANSFORM YOU —] Thus the quartos. The folio reads —transport you. STEEVENS.

<sup>4</sup> — Whoop, Jug ! &c.] There are in the Fool's speeches several passages which seem to be proverbial allusions, perhaps not now to be understood. JOHNSON.

“ — Whoop, Jug ! I love thee.” This, as I am informed, is a quotation from the burthen of an old song. STEEVENS.

**LEAR.** Does any here know me?—Why this is not Lear<sup>4</sup>: does Lear walk thus? speak thus? Where are his eyes? Either his notion weakens, or his discernings are lethargied.—Sleeping or waking?—Ha! sure 'tis not so.—Who is it that can tell me who I am?—Lear's shadow<sup>5</sup>? I would learn that; for by the marks of sovereignty, knowledge, and reason, I should be false persuaded I had daughters<sup>6</sup>.—

In Heywood's Rape of Lucrece, we meet with a song in which the burthen is—

“*My juggie, my puggie, my honie, my conie,*

“*My love, my dove, my deere;*

“*Oh the weather is cold, it blowes, it snowes,*

“*Oh! oh! let me be lodged heere.*” **BOSWELL.**

<sup>4</sup> — this is not Lear:] This passage appears to have been imitated by Ben Jonson in his Sad Shepherd:

“——— this is not Marian!

“*Nor am I Robin Hood! I pray you ask her!*

“*Ask her, good shepherds! ask her all for me:*

“*Or rather ask yourselves, if she be she;*

“*Or I be I.*” **STEVENS.**

<sup>5</sup> — Lear's shadow?] The folio gives these words to the Fool.  
**STEVENS.**

And, I believe, rightly. **M. MASON.**

<sup>6</sup> — for by the marks of sovereignty, knowledge, and reason, &c.] His daughters prove so unnatural, that, if he were only to judge by the reason of things, he must conclude, they cannot be his daughters. This is the thought. But how does his kingship or sovereignty enable him to judge of this matter? The line, by being false pointed, has lost its sense, We should read:

“*Of sovereignty of knowledge——.*”

i. e. the understanding. He calls it, by an equally fine phrase, in Hamlet,—*Sovereignty of reason.* And it is remarkable that the editors had depraved it there too. See note, Act I. Sc. VII. of that play. [vol. vii. p. 236.] **WARBURTON.**

The contested passage is wanting in the folio. **STEVENS.**

The difficulty, which must occur to every reader, is, to conceive how the marks of *sovereignty, of knowledge, and of reason,* should be of any use to persuade Lear that he had, or had not, daughters. No logick, I apprehend, could draw such a conclusion from such premises. This difficulty, however, may be entirely removed, by only pointing the passage thus:—“for by the marks of sovereignty, knowledge, and of reason, I should be false persuaded—I had daughters.—Your name, fair gentlewoman?”

The chain of Lear's speech being thus untangled, we can

**FOOL.** Which they will make an obedient father<sup>7</sup>.

**LEAR.** Your name, fair gentlewoman<sup>8</sup> ?

clearly trace the succession and connection of his ideas. The undutiful behaviour of his daughter so disconcerts him, that he doubts, by turns, whether she is Goneril, and whether he himself is Lear. Upon her first speech, he only exclaims,

“ — Are you our daughter ? ”

Upon her going on in the same style, he begins to question his own sanity of mind, and even his personal identity. He appeals to the by-standers,

“ Who is it that can tell me who I am ? ”

I should be glad to be told. *For* (if I was to judge myself) *by the marks of sovereignty, knowledge, and reason*, which once distinguished Lear, (but which I have now lost) *I should be false* (against my own consciousness) *persuaded* (that I am not Lear). He then slides to the examination of another distinguishing mark of Lear :

“ — I had daughters. ”

But not able, as it should seem, to dwell upon so tender a subject, he hastily recurs to his first doubt concerning Goneril,—

“ Your name, fair gentlewoman ? ” **TYRWHITT.**

This notice is written with confidence disproportionate to the conviction which it can bring. Lear might as well know by the marks and tokens arising from sovereignty, knowledge, and reason, that he had or had not daughters, as he could know by any thing else. But, says he, if I judge by these tokens, I find the persuasion false by which I long thought myself the father of daughters.

**JOHNSON.**

I cannot approve of Dr. Warburton's manner of pointing this passage, as I do not think that *sovereignty of knowledge* can mean *understanding* ; and if it did, what is the difference between *understanding* and *reason* ? In the passage he quotes from Hamlet, *sovereignty of reason* appears to me to mean, the *ruling power*, the *governance of reason* ; a sense that would not answer in this place.

Mr. Tyrwhitt's observations are ingenious, but not satisfactory ; and as for Dr. Johnson's explanation, though it would be certainly just had Lear expressed himself in the past, and said, “ I have been false persuaded I had daughters,” it cannot be the just explanation of the passage as it stands. The meaning appears to me to be this :

“ Were I to judge from the marks of sovereignty, of knowledge, or of reason, I should be induced to think I had daughters, yet that must be a false persuasion ;—It cannot be. ”

I could not at first comprehend why the tokens of sovereignty should have any weight in determining his persuasion that he had daughters ; but by the marks of sovereignty he means, those

GON. Come, sir ;  
 This admiration is much o' the favour<sup>9</sup>  
 Of other your new pranks. I do beseech you  
 To understand my purposes aright :  
 As you are old and reverend, you should be wise<sup>1</sup> :

tokens of royalty which his daughters then enjoyed as derived from him. M. MASON.

Lear, it should be remembered, had not parted with *all the marks of sovereignty*. In the midst of his prodigality to his children, he reserved to himself *the name and all the additions to a king*.—Shakspeare often means more than he expresses. Lear has just asked whether he is a shadow. I wish, he adds, to be resolved on this point ; for if I were to judge by the marks of sovereignty, and the consciousness of reason, I should be persuaded that I am not a shadow, *but a man, a king, and a father*. But this latter persuasion is false ; for those whom I thought my daughters, are *unnatural hags*, and never proceeded from these loins.

As therefore I am not a father, so neither may I be an embodied being ; I may yet be a shadow. However, let me be certain. *Your name, fair gentlewoman ?*

All the late editions, without authority, read—by the marks of sovereignty, *of knowledge, and of reason*.—The words—*I would learn that, &c. to—an obedient father*, are omitted in the folio. MALONE.

<sup>7</sup> WHICH they will make an obedient father.] *Which*, is on this occasion used with two deviations from present language. It is referred, contrary to the rules of grammarians, to the pronoun *I*, and is employed, according to a mode now obsolete, for *whom*, the accusative case of *who*. STEEVENS.

<sup>8</sup> Does any, &c.] In the first folio this whole passage is thus given :

“ Do's any heere know me ?

“ This is not Lear :

“ Do's Lear walke thus? Speake thus? Where are his eyes,

“ Either his notion weakens, his discernings

“ Are lethargied. Ha ! Waking? 'Tis not so ?

“ Who is it that can tell me who I am ?

“ *Foole*. Lear's shadow.

“ *Lear*. Your name, faire gentlewoman ?” BOSWELL.

<sup>9</sup> —o' the FAVOUR —] i. e. of the *complexion*. So, in Julius Cæsar :

“ In *favour's* like the work we have in hand.” STEEVENS.

<sup>1</sup> As you are old and reverend, YOU SHOULD be wise :] The redundancy of this line convinces me of its interpolation. What will the reader lose by the omission of the words—*you should*? I would print :

“ As you are old and reverend, be wise :”

In the fourth line from this, the epithet—*riotous*, might for the

Here do you keep a hundred knights and squires ;  
 Men so disorder'd, so debauch'd, and bold,  
 That this our court, infected with their manners,  
 Shows like a riotous inn : epicurism and lust  
 Make it more like a tavern, or a brothel,  
 Than a grac'd palace<sup>2</sup>. The shame itself doth speak  
 For instant remedy : Be then desir'd  
 By her, that else will take the thing she begs,  
 A little to disquantity your train<sup>3</sup> ;  
 And the remainder, that shall still depend<sup>4</sup>,

same reason be omitted. *To make an inn* of a private house, by taking unwarrantable liberties in it, is still a common phrase.

STEEVENS.

Enough has been said already in answer to Mr. Steevens's antipathy to an Alexandrine ; but, in this instance he might have avoided it, by adopting the text of the first folio :

"As you are old and reverend, *should* be wise :"

That is, as you are old and reverend, [and] *should* be wise, I do beseech you to understand my purposes aright. BOSWELL.

<sup>2</sup> — a grac'd palace.] A palace graced by the presence of a sovereign. WARBURTON.

<sup>3</sup> A LITTLE to disquantity your train ;] *A little* is the common reading ; but it appears, from what Lear says in the next scene, that this number *fifty* was required to be cut off, which (as the editions stood) is no where specified by Goneril. POPE.

Mr. Pope for *A little*, substituted *Of fifty*.

If Mr. Pope had examined the old copies as accurately as he pretended to have done, he would have found, in the *first folio*, that Lear had an *exit* marked for him after these words—[p. 69.]

"To have a thankless child.—Away, away !"

and goes out, while Albany and Goneril have a short conference of two speeches ; and then returns in a still greater passion, having been informed (as it should seem) of the express number without :

"What ? *fifty* of my followers at a clap !"

This renders all change needless ; and *away, away*, being restored, prevents the repetition of *go, go, my people* ; which, as the text stood before this regulation, concluded both that and the foregoing speech. Goneril, with great art, is made to avoid mentioning the limited number ; and leaves her father to be informed of it by accident, which she knew would be the case as soon as he left her presence. STEEVENS.

<sup>4</sup> — still DEPEND,] *Depend*, for *continue in service*.

WARBURTON.

To be such men as may besort your age,  
And know themselves and you.

*LEAR.* Darkness and devils!—  
Saddle my horses; call my train together.—  
Degenerate bastard! I'll not trouble thee;  
Yet have I left a daughter.

*GON.* You strike my people; and your disorder'd  
rabble  
Make servants of their betters.

*Enter ALBANY.*

*LEAR.* Woe, that too late repents<sup>5</sup>,—O, sir, are  
you come<sup>6</sup>?  
Is it your will? [*To ALB.*] Speak, sir.—Prepare my  
horses.

Ingratitude? thou marble-hearted fiend,  
More hideous, when thou show'st thee in a child,  
Than the sea-monster<sup>7</sup>!

*ALB.* Pray, sir, be patient<sup>8</sup>.

So, in Measure for Measure:

“Canst thou believe thy living is a life,

“So stinkingly depending:” STEEVENS.

<sup>5</sup> WOE, that too late repents,] This is the reading of the  
folio. All the three quartos, for *Woe*, have *We*; and quartos A  
and C read—*We* that too late *repent's*—; i. e. *repent us*: which  
I suspect is the true reading. Shakspeare might have had *The*  
*Mirror for Magistrates* in his thoughts:

“They call'd him doting foole, all his requests debarr'd,

“Demanding if with life he were not well content:

“Then he too late his rigour did repent

“'Gainst me—.” *Story of Queen Cordila.* MALONE.

My copy of the quarto, of which the first signature is A,  
[quarto B,] reads—*We* that too late *repent's us.* STEEVENS.

<sup>6</sup> — O, sir, are you come?] These words are not in the  
folio. MALONE.

<sup>7</sup> Than the sea-monster!] Mr. Upton observes, that the sea-  
monster is the *Hippopotamus*, the hieroglyphical symbol of im-  
piety and ingratitude. Sandys, in his *Travels*, says—“that he  
killeth his sire, and ravisheth his own dam.” STEEVENS.

<sup>8</sup> Pray, sir, be patient.] The quartos omit this speech.

STEEVENS.

**LEAR.** Detested kite! thou liest: [*To GONERIL.*  
 My train are men of choice and rarest parts,  
 That all particulars of duty know;  
 And in the most exact regard support  
 The worships of their name.—O most small fault,  
 How ugly didst thou in Cordelia show!  
 Which, like an engine<sup>9</sup>, wrench'd my frame of na-  
 ture  
 From the fix'd place; drew from my heart all love,  
 And added to the gall. O Lear, Lear, Lear!  
 Beat at this gate, that let thy folly in,  
 [*Striking his head.*  
 And thy dear judgment out!—Go, go, my people<sup>1</sup>.

<sup>9</sup>—like an ENGINE,] Mr. Edwards conjectures that by an engine is meant the rack. He is right. To engine is, in Chaucer, to strain upon the rack; and in the following passage from The Three Lords of London, 1590, engine seems to be used for the same instrument of torture:

“From Spain they come with engine and intent

“To slay, subdue, to triumph, and torment.”

Again, in The Night-Walker, by Beaumont and Fletcher:

“Their souls shot through with adders, torn on engines.”

STEEVENS.

<sup>1</sup>—Go, go, my people.] Perhaps these words ought to be regulated differently:

“Go, go:—my people!”

By Albany's answer it should seem that he had endeavoured to appease Lear's anger; and perhaps it was intended by the author that he should here be put back by the king with these words,—“Go, go;” and that Lear should then turn hastily from his son-in-law, and call his train: “My people!” *Mes Gens, Fr.* So, in a former part of this scene:

“You strike my people; and your disorder'd rabble

“Make servants of their betters.”

Again, in Othello, Act I. Sc. I.:

“—— Call up my people.”

However the passage be understood, these latter words must bear this sense. The meaning of the whole, indeed, may be only—“Away, away, my followers!” MALONE.

With Mr. Malone's last explanation I am perfectly satisfied.

STEEVENS.

The quartos put a mark of interrogation after people. BOSWELL.

*ALB.* My lord, I am guiltless, as I am ignorant  
Of what hath mov'd you<sup>2</sup>.

*LEAR.* It may be so, my lord.—Hear, nature,  
hear ;

Dear goddess, hear ! Suspend thy purpose, if  
Thou didst intend to make this creature fruitful !  
Into her womb convey sterility !  
Dry up in her the organs of increase ;  
And from her derogate body<sup>3</sup> never spring  
A babe to honour her ! If she must teem,  
Create her child of spleen ; that it may live,  
And be a thwart<sup>4</sup> disnatur'd<sup>5</sup> torment to her !  
Let it stamp wrinkles in her brow of youth ;  
With cadent tears \*<sup>6</sup> fret channels in her cheeks ;

\* Quartos, *accent tears*.

<sup>2</sup> Of what hath mov'd you.] Omitted in the quartos.

STEEVENS.

<sup>3</sup> — from her DEROGATE body —] *Derogate*, for *unnatural*.

WARBURTON.

Rather, I think, *degraded*, *blasted*. JOHNSON.

Her shrunk and wasted body. See Bullokar's English Expositor, 1616 : "*Derogate*. To impaire, diminish, or take away."

MALONE.

*Degraded* (Dr. Johnson's first explanation) is surely the true one. So, in *Cymbeline* : "Is there no *derogation* in't?—You cannot *derogate*, my lord," i. e. *degrade* yourself. STEEVENS.

<sup>4</sup> — thwart —] *Thwart*, as a noun adjective, is not frequent in our language. It is, however, to be found in *Promos* and *Cassandra*, 1578 : "Sith fortune *thwart* doth crosse my joys with care." HENDERSON.

<sup>5</sup> — disnatur'd —] *Disnatur'd* is wanting natural affection. So *Daniel*, in *Hymen's Triumph*, 1623 :

"I am not so *disnatura'd* a man." STEEVENS.

<sup>6</sup> — CADENT tears —] i. e. *Falling* tears. Dr. Warburton would read *cadent*. STEEVENS.

The words—"these hot tears," in *Lear's* next speech, may seem to authorize the amendment ; but the present reading is right. It is a more severe imprecation to wish, that tears by constant flowing may fret channels in the cheeks, which implies a long life of wretchedness, than to wish that those channels should be



Turn all her mother's pains, and benefits,  
 To laughter and contempt<sup>7</sup>; that she may feel  
 How sharper than a serpent's tooth it is<sup>8</sup>  
 To have a thankless child!—Away, away! [*Exit.*

*ALB.* Now, gods, that we adore, whereof comes  
 this?

*GON.* Never afflict yourself to know the cause;  
 But let his disposition have that scope  
 That dotage gives it.

*Re-enter LEAR.*

*LEAR.* What, fifty of my followers, at a clap!  
 Within a fortnight?

*ALB.* What's the matter, sir?

*LEAR.* I'll tell thee;—Life and death! I am  
 asham'd

That thou hast power to shake my manhood thus:  
 [*To GONERIL.*

made by scalding tears, which does not mark the same continuation of misery.

The same thought occurs in *Troilus and Cressida*:

“Not Priamus and Hecuba on knees,  
 “Their eyes o'er-galled with *recourse* of tears,”

should prevent his going to the field. M. MASON.

<sup>7</sup> Turn all her mother's PAINS, AND BENEFITS,

To laughter and contempt;] “Her *mother's pains*” here signifies, not bodily sufferings, or the throes of child-birth, (with which this “disnatured babe” being unacquainted, it could not *deride* or *despise* them,) but *maternal cares*; the solicitude of a mother for the welfare of her child. So, in King Richard III.:

“’Tis time to speak; my *pains* are quite forgot.”

*Benefits* mean *good offices*: her kind and *beneficent* attention to the education of her offspring, &c. Mr. Roderick has, in my opinion, explained both these words wrong. He is equally mistaken in supposing that the sex of this child is ascertained by the word *her*; which clearly relates, not to Goneril's issue, but to herself. “Her *mother's pains*” means—the pains which she (Goneril) takes as a *mother*. MALONE.

<sup>8</sup> How sharper than a serpent's tooth it is.] So, in Psalm cxl. 3.:  
 “They have sharpened their tongues like a serpent; adder's poison  
 is under their lips.” The viper was the emblem of ingratitude.

MALONE.

That these hot tears <sup>8</sup>, which break from me perforce,  
Should make thee worth them.—Blasts and fogs  
upon thee!

The untented woundings <sup>9</sup> of a father's curse  
Pierce every sense about thee!—Old fond eyes,  
Bewep this cause again, I'll pluck you out;  
And cast you, with the waters that you lose <sup>1</sup>,  
To temper clay.—Ha! is it come to this?  
Let it be so <sup>2</sup>:—Yet have I left a daughter,  
Who, I am sure, is kind and comfortable;  
When she shall hear this of thee, with her nails  
She'll flay thy wolfish visage. Thou shalt find,  
That I'll resume the shape which thou dost think  
I have cast off for ever; thou shalt, I warrant thee <sup>3</sup>.

[*Exeunt LEAR, KENT, and Attendants.*]

<sup>8</sup> That these hot tears, &c.] I will transcribe this passage from the first edition, that it may appear to those who are unacquainted with old books, what is the difficulty of revision, and what indulgence is due to those that endeavour to restore corrupted passages.—“That these hot tears, that breake from me perforce, should make the worst blasts and fogs upon the untender woundings of a father's curse, peruse every sense about the old fond eyes, bewep this cause again,” &c. JOHNSON.

<sup>9</sup> The UNTENTED woundings—] *Untented* wounds, means wounds in their worst state, not having a *tent* in them to digest them; and may possibly signify here such as will not admit of having a tent put into them for that purpose. Our author quibbles on this practice in surgery, in *Troilus and Cressida*:

“*Patr.* Who keeps the *tent* now?”

“*Ther.* The surgeon's box or the patient's *wound*.”

One of the quartos [Quarto B.] reads, *untintender*. STEEVENS.

<sup>2</sup> — that you *LOSE*,] The quartos read—that you *make*.

STEEVENS.

<sup>2</sup> Let it be so, &c.] The reading is here gleaned up, part from the first, and part from the second edition. JOHNSON.

“Let it be so,” is omitted in the quartos. STEEVENS.

“Ha! is it come to this?” is omitted in the folio. “Yet I have left a daughter” is the reading of the quartos; the folio has, “I have another daughter.” MALONE.

<sup>3</sup> — thou shalt, I warrant thee.] These words are omitted in the folio. MALONE.

GON. Do you mark that, my lord ?

ALB. I cannot be so partial, Goneril,  
To the great love I bear you,—

GON. Pray you, content.—What, Oswald, ho !  
You, sir, more knave than fool, after your master.

[To the Fool.

FOOL. Nuncle Lear, nuncle Lear, tarry, and take  
the fool with thee.

A fox, when one has caught her,  
And such a daughter,  
Should sure to the slaughter,  
If my cap would buy a halter ;  
So the fool follows after.

[Exit.

GON.<sup>4</sup> [This man hath had good counsel :—A  
hundred knights !

'Tis politick, and safe, to let him keep  
At point<sup>5</sup>, a hundred knights. Yes, that on every  
dream,

Each buz, each fancy, each complaint, dislike,  
He may enguard his dotage with their powers,  
And hold our lives in mercy<sup>6</sup>.—Oswald, I say !—

ALB. Well, you may fear too far.

GON. Safer than trust too far<sup>7</sup> :  
Let me still take away the harms I fear,  
Not fear still to be taken. I know his heart :

<sup>4</sup> Gon.] All within brackets is omitted in the quartos.

STEEVENS.

<sup>5</sup> At point,] I believe, means completely armed, and consequently ready at appointment or command on the slightest notice.

STEEVENS.

<sup>6</sup> And hold our lives in mercy.] Thus the old copies. Mr. Pope, who could not endure that the language of Shakspeare's age should not correspond in every instance with that of modern times, reads—*at* mercy ; and the subsequent editors have adopted his innovation. In mercy, *in misericordiâ*, is the legal phrase.

MALONE.

<sup>7</sup> Safer than trust :] Here the old copies add—*too far* ; as if these words were not implied in the answer of Goneril. The redundancy of the metre authorizes the omission. STEEVENS.

What he hath utter'd, I have writ my sister ;  
 If she sustain him and his hundred knights,  
 When I have show'd the unfitness,]—How now,  
 Oswald <sup>8</sup> ?

*Enter Steward.*

What, have you writ that letter to my sister ?

*STEW.* Ay, madam.

*GON.* Take you some company, and away to horse :

Inform her full of my particular fear ;  
 And thereto add such reasons of your own,  
 As may compact it more <sup>9</sup>. Get you gone ;  
 And hasten your return. [*Exit Stew.*] No, no, my lord,

This milky gentleness, and course of yours,  
 Though I condemn it not, yet, under pardon,  
 You are much more attask'd <sup>1</sup> for want of wisdom,  
 Than prais'd for harmful mildness.

<sup>8</sup> ——— How now, Oswald, &c.] The quartos read—*what Oswald, ho!*

“*Osw*’ Here, madam.

“*Gon.* What, have you writ this letter,” &c. *STEEVENS.*

<sup>9</sup> — compact it more.] Unite one circumstance with another, so as to make a consistent account. *JOHNSON.*

*More* is here used as a dissyllable. *MALONE.*

I must still withhold my assent from such new dissyllables. Some monosyllable has in this place been omitted. Perhaps the author wrote—

“*Go, get you gone.*” *STEEVENS.*

<sup>1</sup> — more *ATTASK'D* —] It is a common phrase now with parents and governesses : “ I’ll take you to task,” i. e. “ I will reprehend and correct you.” *To be at task*, therefore, is to be liable to *reprehension and correction.* *JOHNSON.*

Both the quartos, instead of *attask*—read, *alapt*. A late editor of King Lear, [Mr. Jennens] says, that the first quarto reads—*attask'd* ; but unless there be a third quarto, which I have never seen or heard of, his assertion is erroneous. *STEEVENS.*

The quarto printed by N. Butter, 1608, of which the first signature is B, reads—*attask'd* for want of wisdom, &c. The other quarto, printed by the same printer in the same year, of which

*ALB.* How far your eyes may pierce, I cannot tell ;  
Striving to better, oft we mar what's well <sup>2</sup>.

*GON.* Nay, then—

*ALB.* Well, well ; the event. [ *Exeunt.*

the first signature is A, reads—*alapt* for want of wisdom," &c. Three copies of the quarto first described, (which concur in reading *attask'd.*) and one copy of the other quarto, are now before me. The folio reads—*at task.*—The quartos have *praise* instead of *prais'd.* *Attask'd.* I suppose, means, *charged, censured.* So, in King Henry IV. :

"How show'd his *tasking*? seem'd it in contempt?"

MALONE.

Both the quartos described by Mr. Malone are at this instant before me, and they concur in reading—*alapt.* I have left my two copies of Butter's publication (which I had formerly the honour of lending to Mr. Malone) at the shop of Messieurs White, book-sellers, in Fleet-street.

I have no doubt, however, but that Mr. Malone and myself are equally justifiable in our assertions, though they contradict each other; for it appears to me that some of the quartos (like the folio 1623) must have been partially corrected while at press. Consequently the copies first worked off, escaped without correction. Such is the case respecting two of the three quartos (for three there are) of King Henry IV. Part II. 1600. STEEVENS.

I have already stated in the Preliminary Remarks that there are three quartos. The quarto which I have distinguished by the letter A, reads *alapt*; quarto, B and C, in Mr. Malone's collection, read *attask'd.* BOSWELL.

The word *task* is frequently used by Shakspeare, and indeed by other writers of his time, in the sense of *tax.* Goneril means to say, that he was more taxed for want of wisdom, than praised for mildness.

So, in *The Island Princess*, of Beaumont and Fletcher, Quisana says to Ruy Dias:

"You are too saucy, too impudent,

"To *task* me with those errors." M. MASON.

<sup>2</sup> Striving to better, oft we mar what's well.] So, in our author's 103d Sonnet:

"Were it not sinful then, *striving to mend,*

"To mar the subject that before was well?" MALONE.

## SCENE V.

Court before the Same.

*Enter LEAR, KENT, and Fool.*

**LEAR.** Go you before to Gloster with these letters: acquaint my daughter no further with any thing you know, than comes from her demand out of the letter: If your diligence be not speedy, I shall be there before you<sup>3</sup>.

**KENT.** I will not sleep, my lord, till I have delivered your letter. [*Erit.*]

**FOOL.** If a man's brains were in his heels, were't not in danger of kibes?

**LEAR.** Ay, boy.

**FOOL.** Then, I pr'ythee, be merry; thy wit shall not go slip-shod.

**LEAR.** Ha, ha, ha!

**FOOL.** Shalt see, thy other daughter will use thee kindly<sup>4</sup>: for though she's as like this as a crab is like an apple, yet I can tell what I can tell.

\* Quartos, *yet I con, what I can tell.*

<sup>3</sup> — there before you.] He seems to intend to go to his daughter, but it appears afterwards that he is going to the house of Gloster. STEEVENS.

The word *there* in this speech shows, that when the king says, "Go you before to *Gloster*," he means the town of Gloster, which, as Mr. Tyrwhitt has observed, Shakspeare chose to make the residence of the Duke of Cornwall and Regan, in order to give a probability to their setting out late from thence, on a visit to the Earl of Gloster, whose castle our poet conceived to be in the neighbourhood of that city. Our old English earls usually resided in the counties from whence they took their titles. Lear, not finding his son-in-law and his wife at home, follows them to the Earl of Gloster's castle. See Mr. Tyrwhitt's note, in Act II. Sc. IV. MALONE.

<sup>4</sup> — thy other daughter will use thee **KINDLY**:] The *Fool* uses the word *kindly* here in two senses; it means *affectionately*, and like the rest of her *kind*. M. MASON.

*LEAR.* Why, what canst thou tell, my boy<sup>5</sup>?

*FOOL.* She will taste as like this, as a crab does to a crab. Thou canst tell, why one's nose stands i' the middle of his face?

*LEAR.* No.

*FOOL.* Why, to keep his eyes on either side his nose; that what a man cannot smell out, he may spy into.

*LEAR.* I did her wrong<sup>6</sup> :—

*FOOL.* Can'st tell how an oyster makes his shell?

*LEAR.* No.

*FOOL.* Nor I neither; but I can tell why a snail has a house.

*LEAR.* Why?

*FOOL.* Why, to put his head in; not to give it away to his daughters, and leave his horns without a case.

*LEAR.* I will forget my nature.—So kind a father!—Be my horses ready?

*FOOL.* Thy asses are gone about 'em. The reason why the seven stars are no more than seven, is a pretty reason.

*LEAR.* Because they are not eight?

*FOOL.* Yes, indeed: Thou wouldest make a good fool.

*LEAR.* To take it again perforce<sup>7</sup>!—Monster ingratitude!

<sup>5</sup> WHY, what canst THOU tell, MY boy?] So the quartos. The folio reads—What canst tell, boy? MALONE.

<sup>6</sup> I did her wrong:] He is musing on Cordelia. JOHNSON.

<sup>7</sup> To take it again perforce!] He is meditating on the resumption of his royalty. JOHNSON.

He is rather meditating on his daughter's having in so violent a manner deprived him of those privileges which before she had agreed to grant him. STEEVENS.

The subject of Lear's meditation is the resumption of that moiety of the kingdom which he had given to Goneril. This was what Albany apprehended, when he replied to the upbraid-

**FOOL.** If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.

**LEAR.** How's that?

**FOOL.** Thou should'st not have been old, before thou hadst been wise.

**LEAR.** O let me not be mad, not mad, sweet heaven!

Keep me in temper; I would not be mad!—

*Enter Gentleman.*

How now! Are the horses ready?

**GENT.** Ready, my lord.

**LEAR.** Come, boy.

**FOOL.** She that is maid now, and laughs at my departure,  
Shall not be a maid long, unless things be cut shorter<sup>8</sup>. [*Exeunt.*

ings of his wife:—"Well, well; the event:"—what Lear himself projected when he left Goneril to go to Regan:—

"— Yet I have left a daughter,

"Who, I am sure, is kind and comfortable;

"When she shall hear this of thee, with her nails

"She'll flay thy wolfish visage. Thou shalt find,

"That *I'll resume the shape, which thou dost think*

"*I have cast off for ever; thou shalt, I warrant thee.*"

And what Curan afterwards refers to, when he asks Edmund:

"Have you heard of no likely wars toward, 'twixt the Dukes of Cornwall and Albany?" HENLEY.

<sup>8</sup> — unless things be cut shorter.] This idle couplet is apparently addressed to the females present at the performance of the play; and, not improbably, crept into the playhouse copy from the mouth of some buffoon actor, who "spoke more than was set down for him."

It should seem, from Shakspeare's speaking in this strong manner, that he had suffered the injury he describes. Indecent jokes, which the applause of the *groundlings* might occasion to be repeated, would, at last, find their way into the prompter's books, &c.

I am aware, that such liberties were exercised by the authors of *Lochrine*, &c.; but can such another offensive and extraneous



## ACT II. SCENE I.

A Court within the Castle of the Earl of Gloster.

*Enter EDMUND and CURAN, meeting.*

EDM. Save thee, Curan.

CUR. And you, sir. I have been with your father; and given him notice, that the duke of Cornwall, and Regan his duchess, will be here with him to-night.

EDM. How comes that?

CUR. Nay, I know not: You have heard of the news abroad; I mean, the whispered ones, for they are yet but ear-kissing \* arguments<sup>9</sup>?

EDM. Not I; 'Pray you, what are they?

CUR.<sup>1</sup> Have you heard of no likely wars toward, 'twixt the dukes of Cornwall and Albany?

EDM. Not a word.

CUR. You may then, in time. Fare you well, sir.  
[Exit.]

EDM. The duke be here to-night? The better!  
Best!

This weaves itself perforce into my business!  
My father hath set guard to take my brother;  
And I have one thing, of a queazy question<sup>2</sup>,

\* Quarto, *ear bussing*,

address to the audience be pointed out among all the dramas of Shakspeare? STEEVENS.

<sup>9</sup> — EAR-KISSING arguments?] *Ear-kissing arguments* means that they are yet in reality only *whisper'd ones*. STEEVENS.

<sup>1</sup> Cur.] This, and the following speech, are omitted in one of the quartos. STEEVENS.

That which I have distinguished as quarto B. BOSWELL.

<sup>2</sup> — QUEAZY question,] Something of a *suspicious, questionable, and uncertain nature*. This is, I think, the meaning.

JOHNSON.

*Queazy*, I believe, rather means *delicate, unsettled*, what requires to be handled nicely. So, Ben Jonson, in *Sejanus*:

Which I must act:—Briefness, and fortune,  
work \*!—  
Brother, a word;—descend:—Brother, I say;

*Enter EDGAR.*

My father watches:—O sir, fly this place;  
Intelligence is given where you are hid;  
You have now the good advantage of the night:—  
Have you not spoken 'gainst the duke of Cornwall?  
He's coming hither; now, i' the night, i' the haste<sup>3</sup>,  
And Regan with him; Have you nothing said  
Upon his party 'gainst the duke of Albany<sup>4</sup>?  
Advise yourself<sup>5</sup>.

*EDG.*

I am sure on't, not a word.

\* Quartos, *Which must aske briefnesse, and fortune help.*

“Those times are somewhat *queazy* to be touch'd.—

“Have you not seen or read part of his book?”

Again, in *Letters from the Paston family*, vol. ii. p. 127:

“—the world seemeth *queazy* here.”

Again, in *Ben Jonson's New Inn*:

“Notes of a *queas* and sick stomach, labouring

“With want of a true injury.”

Again, in *Much Ado About Nothing*:

“Despight of his quick wit, and *queazy* stomach.”

STEEVENS.

*Queazy* is still used in Devonshire, to express that sickishness of stomach which the slightest disgust is apt to provoke. HENLEY.

<sup>3</sup> — i' THE haste,] I should have supposed we ought to read only—in *haste*, had I not met with our author's present phrase in *XII Merry Jests of the Wyddow Edyth*, 1573:

“To London they tooke in all *the* haste,

“They wolde not once tarry to breake their *faste*.”

STEEVENS.

<sup>4</sup> — Have you nothing said

Upon his party 'gainst the duke of Albany?] The meaning is, “Have you said nothing upon the party formed by him against the duke of Albany?” HANMER.

I cannot but think the line corrupted, and would read:

“Against his party, for the duke of Albany?” JOHNSON.

<sup>5</sup> ADVISE yourself.] i. e. consider, recollect yourself. So, in *Twelfth Night*: “Advise you what you say.” STEEVENS.

**EDM.** I hear my father coming,—Pardon me:—  
In cunning, I must draw my sword upon you:—  
Draw: Seem to defend yourself: Now quit you  
well.

Yield:—come before my father;—Light, ho,  
here!—

Fly, brother;—Torches! torches!—So, farewell.—

[*Exit EDGAR.*

Some blood drawn on me would beget opinion

[*Wounds his Arm.*

Of my more fierce endeavour: I have seen drunk-  
ards

Do more than this in sport<sup>6</sup>.—Father! father!  
Stop, stop! No help?

*Enter GLOSTER, and Servants with Torches.*

**GLO.** Now, Edmund, where's the villain?

**EDM.** Here stood he in the dark, his sharp sword  
out,

Mumbling of wicked charms, conjuring the moon<sup>7</sup>  
To stand his auspicious mistress<sup>8</sup>:—

**GLO.** But where is he?

**EDM.** Look, sir, I bleed.

**GLO.** Where is the villain, Edmund?

<sup>6</sup> — I have seen drunkards

Do more than this in sport.] So, in a passage already  
quoted in a note on *The Winter's Tale*, Act II. Sc. II. "Have I  
not been *drunk* for your health, eat glasses, drunk urine, *stabbed*  
*arms*, and done all offices of protested gallantry for your sake?"—  
*Marston's Dutch Courtesan*. STEEVENS.

<sup>7</sup> Mumbling of wicked charms, conjuring the moon —] This  
was a proper circumstance to urge to Gloster; who appears, by  
what passed between him and his bastard son in a foregoing scene,  
to be very superstitious with regard to this matter. WARBURTON.

The quartos read *warbling*, instead of *mumbling*. STEEVENS.

<sup>8</sup> — conjuring the moon

To stand HIS AUSPICIOUS MISTRESS:] So, in *All's Well*  
That Ends Well:

"And fortune play upon thy prosperous helm,

"As thy auspicious mistress." MALONE.

*EDM.* Fled this way, sir. When by no means he could—

*GLO.* Pursue him, ho!—Go after.—[*Exit Servo.*  
By no means,—what?

*EDM.* Persuade me to the murder of your lordship;

But that I told him, the revenging \* gods  
'Gainst parricides did all their thunders<sup>9</sup> bend;  
Spoke, with how manifold and strong a bond  
The child was bound to the father;—Sir, in fine,  
Seeing how loathly opposite I stood  
To his unnatural purpose, in fell motion,  
With his prepared sword, he charges home  
My unprovided body, lanc'd mine arm:  
But when he saw my best alarum'd spirits,  
Bold in the quarrel's right, rous'd to the encounter,  
Or whether gasted<sup>1</sup> by the noise I made,  
Full suddenly he fled.

*GLO.* Let him fly far:  
Not in this land shall he remain uncaught;  
And found—Dispatch.—The noble duke<sup>2</sup> my mas-  
ter,  
My worthy arch<sup>3</sup> and patron, comes to-night:

\* Quartos, *revengive*.

<sup>9</sup> — their thunders —] First quarto; the rest have it, *the thunder*. JOHNSON.

<sup>1</sup> — gasted —] Frighted. JOHNSON.

So, in Beaumont and Fletcher's *Wit at several Weapons*:  
“—either the sight of the lady has *gasted* him, or else he's drunk.” STEEVENS.

<sup>2</sup> Not in this land shall he remain uncaught;

And found—Dispatch.—The noble duke, &c.] The sense is interrupted. He shall be caught—and found, *he shall be punished*. Despatch. JOHNSON.

<sup>3</sup> — arch —] i. e. *Chief*; a word now used only in composition, as *arch-angel*, *arch-duke*.

So, in Heywood's *If You Know Not Me, You Know Nobody*, 1613:

“Poole, that *arch* of truth and honesty.” STEEVENS.

By his authority I will proclaim it,  
That he, which finds him, shall deserve our thanks,  
Bringing the murderous coward <sup>4</sup> to the stake ;  
He, that conceals him; death.

EDM. When I dissuaded him from his intent,  
And found him pight to do it, with curst speech <sup>5</sup>  
I threaten'd to discover him : He replied,  
*Thou unpossessing bastard! dost thou think,  
If I would stand against thee, would the reposal <sup>6</sup>  
Of any trust, virtue, or worth, in thee  
Make thy words faith'd? No: what I should deny,  
(As this I would; ay, though thou didst produce  
My very character <sup>7</sup>;) I'd turn it all  
To thy suggestion, plot, and damned practice \* :  
And thou must make a dullard of the world <sup>8</sup>,  
If they not thought the profits of my death  
Were very pregnant and potential spurs <sup>9</sup>  
To make thee seek it.*

\* Quartos, *pretence*.

<sup>4</sup> — murderous coward —] The first edition reads *caitiff*.

JOHNSON.

<sup>5</sup> And found him *PIGHT* to do it, with curst speech —] *Pight* is *pitched*, fixed, settled. *Curst* is severe, harsh, vehemently angry. JOHNSON.

So, in the old morality of *Lusty Juventus*, 1561 :

“ Therefore my heart is surely *pyght*

“ Of her alone to have a sight.”

Thus, in *Troilus and Cressida* :

“ ——— tents

“ Thus proudly *pight* upon our Phrygian plains.”

STEEVENS.

<sup>6</sup> — *would the reposal* —] i. e. Would any opinion that men have reposed in thy trust, virtue, &c. WARBURTON.

The old quarto reads, “ *could the reposeure*.” STEEVENS.

<sup>7</sup> — *though thou didst produce*

*My very CHARACTER*, —] i. e. my very handwriting. See vol. ix. p. 180. MALONE.

<sup>8</sup> — *make a DULLARD of the world*,] So, in *Cymbeline* :

“ What, mak'st thou me a *dullard* in this act? ” STEEVENS.

<sup>9</sup> — *pregnant and potential SPURS* —] Thus the quartos. Folio : *potential spirits*. MALONE.

GLO. Strong and fasten'd villain<sup>1</sup>!  
Would he deny his letter?—I never got him<sup>2</sup>.

[*Trumpets within.*

Hark, the duke's trumpets; I know not why he  
comes:—

All ports I'll bar; the villain shall not 'scape;  
The duke must grant me that: besides, his picture  
I will send far and near, that all the kingdom  
May have due note of him; and of my land,  
Loyal and natural boy, I'll work the means  
To make thee capable<sup>3</sup>.

*Enter CORNWALL, REGAN, and Attendants.*

CORN. How now, my noble friend? since I came  
hither,  
(Which I can call but now,) I have heard strange  
news<sup>4</sup>.

<sup>1</sup> STRONG and fasten'd villain!] Thus the quartos. The folio reads—*O strange* and fasten'd villain. MALONE.

*Strong* is *determined*. Of this epithet our ancestors were uncommonly fond. Thus in the ancient metrical romance of *The Sowdon of Babyloyn*, MS:

“And my doghter that hore *stronge*

“Ibronte shal be,” &c.

The same term of obloquy is many times repeated by the hero of this poem. STEEVENS.

<sup>2</sup> Would he deny his letter?—I never got him.] Thus the quartos. The folio omits the words—*I never got him*; and, instead of them, substitutes—*said he?* MALONE.

<sup>3</sup> — of my land,—

To make thee capable.] i. e. capable of succeeding to my land, notwithstanding the legal bar of thy illegitimacy.

So, in *The Life and Death of Will Summers*, &c.—“The king next demanded of him (he being a fool) whether he were *capable* to inherit any land,” &c.

Similar phraseology occurs also in Chapman's version of the sixteenth liad:

“— an inmate in a towne,

“That is no city libertine, nor *capable* of their gowne.”

STEEVENS.

<sup>4</sup> — strange news.] Thus the quartos. Instead of these words the folio has—*strangeness*. MALONE.

**REG.** If it be true, all vengeance comes too short,  
Which can pursue the offender. How dost, my  
lord?

**GLO.** O, madam, my old heart is crack'd, is  
crack'd!

**REG.** What, did my father's godson seek your  
life?

He whom my father nam'd? your Edgar?

**GLO.** O, lady, lady, shame would have it hid!

**REG.** Was he not companion with the riotous  
knights

That tend upon my father?

**GLO.** I know not, madam :  
It is too bad, too bad.—

**EDM.** Yes, madam, he was<sup>5</sup>.

**REG.** No marvel then, though he were ill af-  
fected;

'Tis they have put him on the old man's death,  
To have the waste and spoil of his revenues<sup>6</sup>.

I have this present evening from my sister  
Been well inform'd of them; and with such cautions,  
That, if they come to sojourn at my house,  
I'll not be there.

**CORN.** Nor I, assure thee, Regan.—

<sup>5</sup> Yes, madam, he was.] Thus the quartos. The folio de-  
ranges the metre by adding—

“ ————— of that consort.” STEEVENS.

<sup>6</sup> To have the WASTE and SPOIL of his revenues.] Thus quartos  
A and C; quarto B, reads—

“ To have *these*—and waste of *this* his revenues.”

The folio :

“ To have *the expence and waste* of his revenues.”

*These* in quarto B was, I suppose, a misprint for—*the use*.

MALONE.

The remark made in p. 73, is confirmed by the present  
circumstance; for both my quartos read with Mr. Malone's  
quarto B :

“ To have *these*—and waste of *this* his revenues.”

It is certain therefore that there is a third quarto which I  
have never seen. STEEVENS.

Edmund, I hear that you have shown your father  
A child-like office.

*EDM.* 'Twas my duty, sir.

*GLO.* He did bewray his practice<sup>7</sup>; and receiv'd  
This hurt you see, striving to apprehend him.

*CORN.* Is he pursued?

*GLO.* Ay, my good lord, he is<sup>8</sup>.

*CORN.* If he be taken, he shall never more  
Be fear'd of doing harm: make your own purpose,  
How in my strength you please.—For you, Edmund,  
Whose virtue and obedience doth<sup>9</sup> this instant  
So much commend itself, you shall be ours;  
Natures of such deep trust we shall much need;  
You we first seize on.

*EDM.* I shall serve you, sir,  
Truly, however else.

*GLO.* For him I thank your grace<sup>1</sup>.

*CORN.* You know not why we came to visit you,—  
*REG.* Thus out of season; threading dark-ey'd  
night<sup>2</sup>.

<sup>7</sup> He did BEWRAY his practice;] To *bewray* is to reveal or discover. See Minsheu's Dictionary, 1617, in v. "To *bewraie*, or disclose, a Goth. *bewrye*." MALONE.

So, in The Downfall of Robert Earl of Huntingdon, 1601:

"We were *bewray'd*, beset, and forc'd to yield."

Again, in The Devil's Charter, 1607:

"Thy solitary passions should *bewray*

"Some discontent——."

*Practice* is always used by Shakspeare for *insidious mischief*. So, in Sidney's Arcadia, book ii.: "— his heart fainted and gat a conceit, that with *bewraying* this *practice*, he might obtaine pardon."

The quartos read—*betray*. STEEVENS.

<sup>8</sup> — he is.] These words were supplied by Sir Thomas Hanmer to complete the measure. STEEVENS

<sup>9</sup> Whose virtue and obedience doth —] i. e. whose virtuous obedience. MALONE.

<sup>1</sup> FOR HIM I thank your grace.] Sir Thomas Hanmer, judiciously, in my opinion, omits—*For him*, as needless to the sense, and injurious to the metre. STEEVENS.

— THREADING dark-ey'd night.] The quarto reads:



Occasions, noble Gloster, of some poize<sup>3</sup>,  
 Wherein we must have use of your advice :—  
 Our father he hath writ, so hath our sister,  
 Of differences, which I best thought it fit  
 To answer from our home<sup>4</sup>; the several messengers  
 From hence attend despatch. Our good old friend,  
 Lay comforts to your bosom; and bestow  
 Your needful counsel to our business<sup>5</sup>,  
 Which craves the instant use.

*GLO.* I serve you, madam :  
 Your graces are right welcome. [*Exeunt:*

## SCENE II.

Before GLOSTER'S Castle.

*Enter KENT and Steward, severally.*

*STEW.* Good dawning to thee, friend<sup>6</sup>: Art of the  
 house<sup>7</sup>?

“ — *threat'ning* dark-ey'd night.” JOHNSON.

Shakspeare uses the former of these expressions in Coriolanus,  
 Act III.:

“ They would not *thread* the gates.” STEEVENS.

<sup>3</sup> — of some POIZE,] i. e. of some *weight* or *moment*. So, in  
 Othello:

“ — full of *poize* and difficulty,

“ And fearful to be granted.”

Thus the quartos A and C. Quarto B, and the folio, have *prize*.

MALONE.

Here again both my quartos read with Mr. Malone's quarto B—  
*prize*; though *poize* is undoubtedly the preferable reading.

STEEVENS.

<sup>4</sup> — from our home;] Not at home, but at some other  
 place. JOHNSON.

Thus the folio. The quartos A and C read “—which I *lest*  
 thought it fit to answer from our *home*.” The quarto B, “—which  
 I *best* thought it fit to answer from our *hand*.” MALONE.

Both my quartos—*best*, and “from our *hand*.” STEEVENS.

<sup>5</sup> — to our BUSINESS,] Thus the quartos. Folio—to our *bu-  
 sinesses*. MALONE.

KENT. Ay.

STEW. Where may we set our horses ?

KENT. I' the mire.

STEW. Pr'ythee, if thou love me, tell me.

KENT. I love thee not.

STEW. Why, then I care not for thee.

KENT. If I had thee in Lipsbury pinfold<sup>6</sup>, I would make thee care for me.

<sup>6</sup> Good DAWNING to thee, friend :] Thus the folio. The quartos—Good even.

*Dawning* is again used, in *Cymbeline*, as a substantive, for morning :

“ — that *dawning*

“ May bare the raven's eye.”

It is clear, from various passages in this scene, that the morning is now just beginning to dawn, though the moon is still up, and though Kent, early in the scene, calls it still night. Towards the close of it, he wishes Gloucester *good morrow*, as the latter goes out, and immediately after calls on the sun to shine, that he may read a letter. MALONE.

We should read with the folio—“ Good *dawning* to thee, friend.” The latter end of this scene shows that it passed in the morning ; for when Kent is placed in the stocks, Cornwall says, “ There he shall sit till noon ; ” and Regan replies, “ Till noon, till night : ” and it passed very early in the morning ; for Regan tells Gloucester, in the preceding page, that she had been *threading dark-cy'd & night* to come to him. M. MASON.

<sup>7</sup> — of THE house?] So the quartos. Folio—of *this* house?

MALONE.

<sup>8</sup> — Lipsbury pinfold,] The allusion which seems to be contained in this line I do not understand. In the violent eruption of reproaches which bursts from Kent, in this dialogue, there are some epithets which the commentators have left unexpounded, and which I am not very able to make clear. Of a *three-suited knave* I know not the meaning, unless it be that he has different dresses for different occupations. *Lily-livered* is cowardly ; *white-blooded* and *white-livered* are still in vulgar use. An *one-trunk-inheriting slave*, I take to be a wearer of old cast-off clothes, an inheritor of torn breeches. JOHNSON.

I do not find the name of *Lipsbury* : it may be a cant phrase, with some corruption, taken from a place where the fines were arbitrary. *Three-suited* should, I believe, be *third-suited*, wearing clothes at the *third hand*. Edgar, in his pride, had *three suits* only. FARMER.

**STEW.** Why dost thou use me thus? I know thee not.

*Lipsbury pinfold* may be a cant expression importing the same as *Lob's Pound*. So, in Massinger's *Duke of Milan*:

"To marry her, and say he was the party  
"Found in *Lob's Pound*."

A *pinfold* is a *pound*. Thus, in Gascogne's *Dan Bartholomew of Bathe*, 1587:

"In such a *pin-folde* were his pleasures pent."

*Three-suited knave* might mean, in an age of ostentatious finery like that of Shakspeare, one who had no greater change of raiment than *three suits* would furnish him with. So, in Ben Jonson's *Silent Woman*: "—wert a pitiful fellow, and hadst nothing but *three suits of apparel*:" or it may signify a fellow *thrice-sued at law*, who has *three suits* for debt standing out against him. A *one-trunk-inheriting slave* may be a term used to describe a fellow, the whole of whose possessions are confined to *one coffer*, and that too *inherited* from his father, who was no better provided, or had nothing more to bequeath to his *successor in poverty*; a *poor rogue hereditary*, as Timon calls Apemantus. A *worsted-stocking knave* is another reproach of the same kind. The stockings in England, in the reign of Queen Elizabeth, (as I learn from Stubbs's *Anatomie of Abuses*, printed in 1595,) were remarkably expensive, and scarce any other kind than silk were worn, even (as this author says) by those who had not above forty shillings a year wages. So, in an old comedy, called *The Hog hath Lost its Pearl*, 1614, by R. Taylor: "—good parts are no more set by in these times, than a good leg in a *woollen stocking*."

Again, in *The Captain*, by Beaumont and Fletcher:

"Green sicknesses and serving-men light on you,  
"With greasy breeches, and in *woollen stockings*."

Again, in *The Miseries of inforc'd Marriage*, 1607, two sober young men came to claim their portion from their elder brother, who is a spendthrift, and tell him: "Our birth-right, good brother: this town craves maintenance; *silk stockings* must be had," &c.

Silk stockings were not made in England till 1560, the second year of Queen Elizabeth's reign. Of this extravagance Drayton takes notice, in the 16th Song of his *Polyolbion*:

"Which our plain fathers erst would have accounted sin,  
"Before the costly coach and *silken stock* came in."

STEEVENS.

This term of reproach also occurs in the *Phoenix*, by Middleton, 1607: "Metteza Auriola keeps her love with half the cost that I am at; her friend can go afoot, like a good husband; walk in *worsted stockings*, and inquire for the sixpenny ordinary."

MALONE.

**KENT.** Fellow, I know thee.

**STEW.** What dost thou know me for?

**KENT.** A knave; a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound<sup>9</sup>, filthy worsted-stocking knave; a lily-liver'd, action-taking knave<sup>1</sup>; a whoreson, glass-gazing, superserviceable, finical\* rogue<sup>2</sup>; one-trunk-inheriting slave; one that wouldst be a bawd, in way of good service, and art nothing but the composition of a knave, beggar, coward, pandar, and the son and heir of a mongrel bitch: one whom I will beat into clamorous whining, if thou deniest the least syllable of thy addition<sup>3</sup>.

**STEW.** Why, what a monstrous fellow art thou, thus to rail on one, that is neither known of thee, nor knows thee?

**KENT.** What a brazen-faced varlet art thou, to deny thou knowest me? Is it two days ago, since I tripped up thy heels, and beat thee, before the king? Draw, you rogue: for, though it be night, the moon shines; I'll make a sop o' the moonshine of you<sup>4</sup>: Draw, you whoreson cullionly barber-monger<sup>5</sup>, draw. [*Drawing his Sword.*]

\* Quartos omit *superserviceable*, and read *superfinical*.

<sup>9</sup> — hundred-pound.] A *hundred-pound gentleman* is a term of reproach used in Middleton's *Phoenix*, 1607. STEEVENS.

<sup>1</sup> — action-taking knave:] i. e. a fellow, who, if you beat him, would bring an action for the assault, instead of resenting it like a man of courage. M. MASON.

<sup>2</sup> — a whoreson, GLASS-GAZING,—rogue:] This epithet none of the commentators have explained; nor am I sure that I understand it. In Timon of Athens, "the *glass-fac'd flatterer*" is mentioned, that is, says Dr. Johnson, "he that shows in his own look, as by reflection, the looks of his patron." *Glass-gazing* may be licentiously used for one enamoured of himself; who gazes often at his own person in a glass. MALONE.

<sup>3</sup> — addition.] i. e. titles. The Statute 1 Hen. V. ch. 5, which directs that in certain writs a description should be *added* to the name of the defendant, expressive of his estate, mystery, degree, &c. is called the statute of *Additions*. MALONE.

<sup>4</sup> — I'll make a sop o' the moonshine of you:] This is equiva-

**STEW.** Away, I have nothing to do with thee.

**KENT.** Draw, you rascal: you come with letters against the king; and take vanity the puppet's part<sup>6</sup>,

lent to our modern phrase of making *the sun shine through anyone*. But, alluding to the natural philosophy of that time, it is obscure: The Peripateticks thought, though falsely, that the rays of the moon were cold and moist. The speaker therefore says, he would make a sop of his antagonist, which should absorb the humidity of the moon's rays, by letting them into his guts. For this reason Shakspeare, in *Romeo and Juliet*, says:

“ — the moonshine's watry beams.”

And, in *A Midsummer Night's Dream*:

“ Quench'd in the chaste beams of the watry moon.”

WARBURTON.

I much question if our author had so deep a meaning as is here imputed to him by his more erudite commentator. STEEVENS.

“ I'll make a sop o' the MOONSHINE of you.” Perhaps here an equivoque was intended. In *The Old Shepherd's Kalendar*, among the dishes recommended for Prymetyne, “ One is *egges in mone-shine*.” FARMER.

Again, in some verses within a letter of Howell's to Sir Thomas How:

“ Could I those whitely stars go nigh,  
“ Which make the milky way i' th' skie,  
“ I'd poach them, and as *moonshine* dress,  
“ To make my Delia a curious mess.” STEEVENS.

I suppose he means, that after having beaten the Steward sufficiently, and made his flesh as soft as moistened bread, he will lay him flat on the ground, like a sop in a pan, or a tankard. So, in *Troilus and Cressida*:

“ And make a *sop* of all this solid globe.” MALONE.

<sup>5</sup> — barber-monger,] Of this word I do not clearly see the force. JOHNSON.

*Barber-monger* may mean, *dealer in the lower tradesmen*: a slur upon the steward, as taking fees for a recommendation to the business of the family. FARMER.

*Barber-monger* perhaps means one who consorts much with barbers. MALONE.

A *barber-monger*; i. e. a fop who deals much with barbers, to adjust his hair and beard. M. MASON.

<sup>6</sup> — vanity the puppet's part,] Alluding to the mysteries or allegorical shows, in which vanity, iniquity, and other vices, were personified. JOHNSON.

So, in *Volpone*, or the Fox:

“ Get you a cittern, Lady *Vanity*.” STEEVENS.

against the royalty of her father: Draw, you rogue, or I'll so carbonado your shanks:—draw, you rascal; come your ways.

STEW. Help, ho! murder! help!

KENT. Strike, you slave; stand, rogue, stand; you neat slave<sup>7</sup>, strike. [Beating him.]

STEW. Help, ho! murder! murder!

Enter EDMUND, CORNWALL, REGAN, GLOSTER, and Servants.

EDM. How now? What's the matter? Part.

KENT. With you, goodman boy, if you please; come, I'll flesh you; come on, young master.

GLO. Weapons! arms! What's the matter here?

CORN. Keep peace, upon your lives; He dies, that strikes again<sup>8</sup>: What is the matter?

REG. The messengers from our sister and the king.

CORN. What is your difference? speak.

STEW. I am scarce in breath, my lord.

KENT. No marvel, you have so bestirred your valour. You cowardly rascal, nature disclaims in thee<sup>9</sup>; a tailor made thee.

Dr. Johnson's description is applicable only to the old *moralities*, between which and the *mysteries* there was an essential difference. RITSON.

<sup>7</sup> — neat slave,] You mere slave, you very slave. JOHNSON.

"You neat slave," I believe, means no more than *you finical rascal*, you are an assemblage of *foppery and poverty*. Ben Jonson uses the same epithet in his *Poetaster*:

"By thy leave, my neat scoundrel." STEEVENS.

<sup>8</sup> He dies, that strikes again:] So, in *Othello*:

"He that stirs next to carve for his own rage,

"*He dies upon the motion.*" STEEVENS.

<sup>9</sup> — nature disclaims in thee;] So the quartos and the folio. The modern editors read, without authority:

"—— nature disclaims *her share* in thee."

The old reading is the true one. So, in R. Brome's *Northern Lass*, 1633:

"—— I will *disclaim* in your favour hereafter."

**CORN.** Thou art a strange fellow : a tailor make a man ?

**KENT.** Ay, a tailor, sir : a stone-cutter, or a painter, could not have made him so ill, though they had been but two hours at the trade.

**CORN.** Speak yet, how grew your quarrel ?

**STEW.** This ancient ruffian, sir, whose life I have spar'd,

At suit of his grey beard,—

**KENT.** Thou whoreson zed ! thou unnecessary letter <sup>1</sup> !—My lord, if you will give me leave, I will tread this unbolted villain <sup>2</sup> into mortar <sup>3</sup>, and daub

Again, in *The Case is Alter'd*, by Ben Jonson, 1609 :

“ Thus to *disclaim* in all th' effects of pleasure.”

Again :

“ No, I *disclaim* in her, I spit at her.”

Again, in Warner's *Albion's England*, 1602, b. iii. chap. xvi. :

“ Not these, my lords, make me *disclaim* in it which all pursue.” STEVENS.

<sup>1</sup> Thou whoreson zed ! thou unnecessary letter !] Zed is here probably used as a term of contempt, because it is the last letter in the English alphabet, and as its place may be supplied by S. and the Roman alphabet has it not; neither is it read in any word originally Teutonic. In Barret's *Alvearie*, or *Quadruple Dictionary*, 1580, it is quite omitted, as the author affirms it to be rather a syllable than a letter. C (as Dr. Johnson supposed) cannot be the unnecessary letter, as there are many words in which its place will not be supplied with any other, as *charity*, *chastity*, &c. STEVENS.

This is taken from the grammarians of the time. Mulcaster says, “ Z is much harder amongst us, and seldom seen :—S is become its *lieutenant general*. It is lightlie expressed in English, saving in foren enfranchisements.” FARMER.

<sup>2</sup> — this unbolted villain —] i. e. unrefined by education, the bran yet in him. Metaphor from the bakehouse.

WARBURTON.

<sup>3</sup> — into mortar.] This expression was much in use in our author's time. So, Massinger, in his *New Way to pay old Debts*, Act I. Sc. I. :

“ — I will help your memory,

“ And tread thee into mortar.” STEVENS.

*Unbolted mortar* is mortar made of unsifted lime, and therefore

the wall of a jakes with him.—Spare my grey beard,  
you wagtail ?

CORN. Peace, sirrah !

You beastly knave, know you no reverence ?

KENT. Yes, sir ; but anger has a privilege <sup>4</sup>.

CORN. Why art thou angry ?

KENT. That such a slave as this should wear a  
sword,

Who wears no honesty. Such smiling rogues as  
these <sup>5</sup>,

Like rats, oft bite the holy cords atwain

Which are too intrinse t'unloose <sup>6</sup> : smooth every  
passion <sup>7</sup>

to break the lumps it is necessary to tread it by men in wooden  
shoes. This *unbolted* villain is therefore this *coarse* rascal.

TOLLET.

<sup>4</sup> Yes, sir ; but anger has a privilege.] So, in King John :

“ Sir, sir, impatience hath its privilege.” STEEVENS.

<sup>5</sup>—Such smiling rogues AS THESE,] The words—as these,  
are, in my opinion, a manifest interpolation, and derange the  
metre without the least improvement of the sense. STEEVENS.

<sup>6</sup> Like rats, oft bite the holy cords atwain

Which are too INTRINSE t'unloose :] By these *holy cords*  
the poet means the natural union between parents and children.  
The metaphor is taken from the *cords of the sanctuary* ; and the  
fomenters of family differences are compared to those sacrilegious  
rats. The expression is fine and noble. WARBURTON.

The quartos read—to *intrench*. The folio—*l'intrince*. *In-  
trinse*, for so it should be written, I suppose was used by Shak-  
speare for *intrinsecate*, a word which, as Theobald has observed,  
he has used in Antony and Cleopatra :

“ — Come, mortal wretch,

“ With thy sharp teeth this knot *intrinsecate*

“ Of life at once untie.”

We have had already in this play *reverbs* for *reverberates*.  
Again, in Hamlet :

“ Season your admiration for a while

“ With an *attent* ear.”

The word *intrinsecate* was but newly introduced into our lan-  
guage, when this play was written. See the preface to Marston's  
*Scourge of Villanie*, 1598 : “ I know he will vouchsafe it some



'That in the natures of their lords rebels ;  
 Bring oil to fire, snow to their colder moods ;  
 Renege<sup>8</sup>, affirm, and turn their halcyon beaks  
 With every gale and vary of their masters<sup>9</sup>,

of his new-minted epithets ; as *real, intrinsecate, Delphicke,*" &c.

I doubt whether Dr. Warburton has not, as usual, seen more in this passage than the poet intended. In the quartos the word *holy* is not found, and I suspect it to be an interpolation made in the folio edition. We might perhaps better read with the elder copy :

" Like rats, oft bite *those* cords in twain, *which are*  
 " Too," &c. MALONE.

<sup>7</sup> — SMOOTH every passion —] So the old copies ; for which Mr. Pope and the subsequent editors substituted *sooth*. The verb to *smooth* occurs frequently in our elder writers. So, in Greene's *Groatsworth of Wit*, 1592 :

" For since he learn'd to use the poet's pen,  
 " He learn'd likewise with *smoothing* words to feign."

Again, in Titus Andronicus :

" Yield to his humour, *smooth*, and speak him fair."

Again, in our poet's King Richard III. :

" Smile in men's faces, *smooth*, deceive, and cog." MALONE.

Mr. Holt White has observed, in a note on Pericles, that in some counties they say—" *smooth* the cat," instead of " *stroke* the cat." Thus also Milton :

" — *smoothing* the raven down  
 " Of darkness—"

Thus also in Stubbes's *Anatomic of Abuses*, 8vo. 1583 : " If you will learn to deride, scoffe, mock and flowt, to flatter and *smooth*," &c. STEEVENS.

<sup>8</sup> Renege,] Deny. It is used by Shakspeare in the first speech of Antony and Cleopatra, where it is illustrated by a quotation from Stanyhurst's Virgil ; Mr. Todd finds an authority for it in the works of King Charles the First. BOSWELL.

<sup>9</sup> — and turn their HALCYON BEAKS

With every gale and vary of their masters,] The *halcyon* is the bird otherwise called the *king-fisher*. The vulgar opinion was, that this bird, if hung up, would *vary* with the wind, and by that means show from what point it blew. So, in Marlowe's *Jew of Malta*, 1633 :

" But how now stands the wind ?  
 " Into what corner peers my *halcyon's bill* ?"

Again, in Storer's *Life and Death of Thomas Wolsey*, Cardinal, a poem, 1599 :

As knowing nought<sup>9</sup>, like dogs, but following.—  
 A plague upon your epileptick visage<sup>1</sup>!  
 Smile you my speeches, as I were a fool?  
 Goose, if I had you upon Sarum plain,  
 I'd drive ye cackling home to Camelot<sup>2</sup>.

CORN. What, art thou mad, old fellow?

GLO. How fell you out?  
 Say that.

KENT. No contraries hold more antipathy,  
 Than I and such a knave<sup>3</sup>.

CORN. Why dost thou call him knave? What's  
 his offence?

KENT. His countenance likes me not<sup>4</sup>.

“Or as a *halcyon* with her turning brest,  
 “Demonstrates wind from wind, and east from west.”

Again, in The Tenth Booke of Notable Things, by Thomas Lupton, 4to. bl. l.: “A lytle byrde called the Kings Fysher, being hanged up in the ayre by the neck, his nebbe or byll wyll be alwayes dyrect or strayght against ye winde.” STEEVENS.

<sup>9</sup> — As knowing nought.] *As* was supplied by Sir Thomas Hanmer, for the sake of connection as well as metre. STEEVENS.

<sup>1</sup> — epileptick visage!] The frighted countenance of a man ready to fall in a fit. JOHNSON.

<sup>2</sup> — Camelot.] Was the place where the romances say king Arthur kept his court in the West; so this alludes to some proverbial speech in those romances. WARBURTON.

So, in The Birth of Merlin, 1662:

“—— raise more powers

“To man with strength the castle *Camelot*.”

Again, in Drayton's Polyolbion, Song III.:

“Like *Camelot*, what place was ever yet renown'd?

“Where, as at Carlion, oft he kept the table round.”

STEEVENS.

In Somersetshire, near Camelot, are many large moors, where are bred great quantities of geese, so that many other places are from hence supplied with quills and feathers. HANMER.

<sup>3</sup> No contraries hold more antipathy,

Than I and such a knave.] Hence Mr. Pope's expression:

“The strong antipathy of good to bad.” TOLLET.

<sup>4</sup> — LIKES me not.] i. e. *pleases* me not. So, in Every Man out of his Humour:

**CORN.** No more, perchance, does mine, or his,  
or hers.

**KENT.** Sir, 'tis my occupation to be plain ;  
I have seen better faces in my time,  
Than stands on any shoulder that I see  
Before me at this instant.

**CORN.** This is some fellow,  
Who, having been prais'd for bluntness, doth affect  
A saucy roughness ; and constrains the garb,  
Quite from his nature<sup>5</sup> : He cannot flatter, he !—  
An honest mind and plain,—he must speak truth :  
An they will take it, so ; if not, he's plain.  
These kind of knaves I know, which in this plain-  
ness

Harbour more craft, and more corrupter ends,  
Than twenty silly ducking observants<sup>6</sup>,  
That stretch their duties nicely.

**KENT.** Sir, in good sooth, in sincere verity,  
Under the allowance of your grand aspect,  
Whose influence, like the wreath of radiant fire  
On flickering Phœbus' front<sup>7</sup>,—

“ I did but cast an amorous eye, e'en now,

“ Upon a pair of gloves that somewhat *lik'd* me.”

Again, in *The Sixth Booke of Notable Things*, by Thomas Lupton, 4to. bl. l. : “—if the wyne have gotten his former strength, the water will smell, and then the wyne will *lyke* thee.”

STEEVENS.

<sup>5</sup> — constrains the GARB,

Quite from his nature :] Forces his *outside* or his *appearance* to something totally *different* from his natural disposition.

JOHNSON.

<sup>6</sup> Than twenty SILLY ducking observants.] *Silly* means *simple*, or rustick. So, in *Cymbeline*, Act V. Sc. III. :

“ There was a fourth man in a *silly* habit,” meaning Posthumus in the dress of a peasant. *Nicely* is with *punctilious folly*. Niais, Fr. STEEVENS.

See *Cymbeline*, Act V. Sc. III. *Nicely* is, I think, with the utmost exactness, with an attention to the most *minute trifle*. So, in *Romeo and Juliet* :

“ The letter was not *nice*, but full of charge.” MALONE.

<sup>7</sup> On FLICKERING Phœbus' front,] Dr. Johnson, in his Dic-

**CORN.** What mean'st by this?

**KENT.** To go out of my dialect, which you commend so much. I know, sir, I am no flatterer: he that beguiled you, in a plain accent, was a plain knave; which, for my part, I will not be, though I should win your displeasure to entreat me to it<sup>8</sup>.

**CORN.** What was the offence you gave him?

**STEW.** I never gave him any<sup>9</sup>:  
It pleas'd the king his master, very late,  
To strike at me, upon his misconstruction;  
When he, conjunct<sup>1</sup>, and flattering his displeasure,  
Tripp'd me behind; being down, insulted, rail'd,  
And put upon him such a deal of man,  
That worthy'd him, got praises of the king  
For him attempting who was self-subdu'd;

tionary, says this word means to *flutter*. I meet with it in The History of Clyomon, Knight of the Golden Shield, 1599:

“By flying force of *flickering* fame your grace shall understand.”

Again, in The Pilgrim of Beaumont and Fletcher:

“—some castrel

“That hovers over her, and dares her daily;

“Some *flickering* slave.”

Stanyhurst, in his translation of the fourth book of Virgil's *Æneid*, 1582, describes Iris—

“From the sky down *flickering*,” &c.

And again, in the old play entitled, *Fuimus Troes*, 1633:

“With gaudy pennons *flickering* in the air.” STEEVENS.

Dr. Johnson's interpretation is too vague for the purpose. To *flicker* is indeed to *flutter*; but in a particular manner, which may be better exemplified by the motion of a *flame*, than explained by any verbal description. HENLEY.

<sup>8</sup> — though I should win your displeasure to entreat me to it.]  
Though I should win you, displeas'd as you now are, to like me so well as to entreat me to be a knave. JOHNSON.

<sup>9</sup> Never any:] Old copy:

“I never gave him any.”

The words here omitted, which are unnecessary to sense and injurious to metre, were properly extruded by Sir T. Hanmer, as a manifest interpolation. STEEVENS.

<sup>1</sup> — conjunct,] Is the reading of the old quartos; *compact*; of the folio. STEEVENS.

And, in the fleshment<sup>2</sup> of this dread exploit,  
Drew on me here again<sup>3</sup>.

KENT. None of these rogues, and cowards,  
But Ajax is their fool<sup>4</sup>.

CORN. Fetch forth the stocks, ho!  
You stubborn ancient knave<sup>5</sup>, you reverend brag-  
gart,  
We'll teach you—

KENT. Sir, I am too old to learn :

<sup>2</sup> — fleshment —] A young soldier is said to *flesh* his sword, the first time he draws blood with it. *Fleshment*, therefore, is here metaphorically applied to the first act of service, which Kent, in his new capacity, had performed for his master; and, at the same time, in a sarcastick sense, as though he had esteemed it an heroic exploit to trip a man behind, that was actually falling.

HENLEY.

<sup>3</sup> Drew on me here.] Old copy :

“Drew on me here *again*.”

But as Kent *had not drawn on him before*, and as the adverb —*again*, corrupts the metre, I have ventured to leave it out.

STEVENS.

<sup>4</sup> But Ajax is THEIR FOOL.] i. e. a fool to them. These rogues and cowards talk in such a boasting strain, that if we were to credit their account of themselves, Ajax would appear a person of no prowess when compared with them. Since the first publication of this note in my Second Appendix to the Supplement to Shakespeare, 1783, I have observed that our poet has elsewhere employed the same phraseology. So, in *The Taming of the Shrew*

“Tut, she's a lamb, a dove, a *fool to him*.”

Again, in *King Henry VIII.* :

“ — now this mask

“ Was cry'd incomparable, and the ensuing night

“ Made it a *fool* and beggar.”

The phrase in this sense is yet used in low language.

MALONE.

So, in *The Wife for a Month*, Alphonso says :

“ The experienc'd drunkards, let me have them all,

“ And let them drink their wish, I'll make them ideots.”

M. MASON.

<sup>5</sup> — ANCIENT knave,] Two of the quartos read—*miscreant* knave, and one of them—*unreverent*, instead of *reverend*.

STEVENS.

Quarto A, and quarto C, read *miscreant*; quarto B, *ausrent*; quarto A, reads *unreverent*. BOSWELL.

Call not your stocks for me : I serve the king ;  
 On whose employment I was sent to you :  
 You shall do small respect, show too bold malice  
 Against the grace and person of my master,  
 Stocking \* his messenger.

*CORN.* Fetch forth the stocks :  
 As I've life and honour, there shall he sit till noon.

*REG.* Till noon ! till night, my lord ; and all  
 night too.

*KENT.* Why, madam, if I were your father's dog,  
 You should not use me so.

*REG.* Sir, being his knave, I will.  
 [*Stocks brought out* °.]

*CORN.* This is a fellow of the self-same colour<sup>7</sup>  
 Our sister speaks of : — Come, bring away the  
 stocks.

*GLO.* Let me beseech your grace not to do so :  
 [His fault<sup>8</sup> is much, and the good king his master  
 Will check him for't : your purpos'd low correction  
 Is such, as basest and contemned'st wretches<sup>9</sup>,  
 For pilferings and most common trespasses,  
 Are punish'd with :] the king must take it ill †,  
 That he's so slightly valued in his messenger,  
 Should have him thus restrain'd.

\* Quartos, *stopping*.

† First folio, *the king his master needs must take it ill*.

<sup>6</sup> Stocks, &c.] This is not the first time that stocks had been introduced on the stage. In Hick Scorer, which was printed early in the reign of King Henry VIII. *Pity* is put into them, and left there till he is freed by Perseverance and Contemplacyon.

STEEVENS.

<sup>7</sup> — colour —] The quartos read, *nature*. STEEVENS.

<sup>8</sup> His fault —] All between the brackets is omitted in the folio. STEEVENS.

<sup>9</sup> — and CONTEMNED'ST wretches,] The quartos read—and *temnest* wretches. This conjectural emendation was suggested by Mr. Steevens. MALONE.

I found this correction already made in an ancient hand in the margin of one of the quarto copies. STEEVENS.

CORN.

I'll answer that.

REG. My sister may receive it much more worse,  
To have her gentleman abus'd, assaulted,  
For following her affairs'.—Put in his legs.—

[KENT is put in the Stocks<sup>2</sup>.

Come, my good lord; away.

[Exit REGAN and CORNWALL.

GLO. I am sorry for thee, friend; 'tis the duke's  
pleasure,  
Whose disposition, all the world well knows,  
Will not be rubb'd, nor stopp'd<sup>3</sup>: I'll entreat for  
thee.

KENT. Pray, do not, sir: I have watch'd, and  
travell'd hard;  
Some time I shall sleep out, the rest I'll whistle.  
A good man's fortune may grow out at heels:  
Give you good morrow!

GLO. The duke's to blame in this; 'twill be ill  
taken. [Exit.

KENT. Good king, that must approve the com-  
mon saw<sup>4</sup>!

<sup>1</sup> For following her affairs, &c.] This line is not in the folio.

MALONE.

<sup>2</sup> I know not whether this circumstance of putting Kent in the stocks be not ridiculed in the punishment of Numps, in Ben Jonson's Bartholomew-Fair.

It should be remembered, that formerly in great houses, as still in some colleges, there were moveable stocks for the correction of the servants. FARMER.

<sup>3</sup> Will not be rubb'd, nor stopp'd:] Metaphor from bowling.

WARBURTON.

<sup>4</sup> Good king, that must approve the common saw, &c.] That art now to exemplify the common proverb, "That out of," &c. That changest better for worse. Hanmer observes, that it is a proverbial saying, applied to those who are turned out of house and home to the open weather. It was perhaps used of men dismissed from an hospital, or house of charity, such as was erected formerly in many places for travellers. Those houses had names properly enough alluded to by *heaven's benediction*.

JOHNSON.

Thou out of heaven's benediction com'st  
To the warm sun!

Approach, thou beacon to this under globe,  
That by thy comfortable beams I may  
Peruse this letter!—Nothing almost sees miracles<sup>5</sup>,  
But misery;—I know, 'tis from Cordelia<sup>6</sup>;

The *saw* alluded to, is in Heywood's Dialogues on Proverbs, book ii. chap. v. :

"In your running from him to me, *ye runne*

"*Out of God's blessing into the warme sunne.*" TYRWHITT.<sup>1</sup>

Kent was not thinking of the king's being turned out of house and home to the open weather, a misery which he has not yet experienced, but of his being likely to receive a worse reception from Regan than that which he had already experienced from his elder daughter Goneril. Hanmer therefore certainly misunderstood the passage.

A quotation from Holinshed's Chronicle, may prove the best comment on it. "This Augustine after his arrival converted the Saxons indeed from Paganisme, but, as the proverb sayth, bringing them out of Goddes blessing into the warme sunne, he also embued them with no lesse hurtful superstition than they did know before."

See also Howell's Collection of English Proverbs, in his Dictionary, 1660: "He goes out of God's blessing to the warm sun, viz. from good to worse." MALONE.

<sup>5</sup>—Nothing almost sees miracles,] Thus the folio. The quartos read—Nothing almost sees *my wrack*. STEVENS.

<sup>6</sup>—I know, 'tis from Cordelia; &c.] This passage, which some of the editors have degraded as spurious to the margin, and others have silently altered, I have faithfully printed according to the quarto, from which the folio differs only in punctuation. The passage is very obscure, if not corrupt. Perhaps it may be read thus:

"——Cordelia——has been——informed

"Of my obscured course, and shall find time——

"From this enormous state-seeking, to give

"Losses their remedies——."

Cordelia is informed of our affairs, and when the enormous care of seeking her fortune will allow her time, she will employ it in remedying losses. This is harsh; perhaps something better may be found. I have at least supplied the genuine reading of the old copies. *Enormous* is *unwonted, out of rule, out of the ordinary course of things*. JOHNSON.

So, Holinshed, p. 647: "The maior perceiving this enormous doing," &c. STEVENS.



Who hath most fortunately been inform'd  
Of my obscured course ; and shall find time  
From this enormous state,—seeking to give  
Losses their remedies<sup>7</sup>:—All weary and o'er-  
watch'd,

<sup>7</sup> — and shall find time

From this enormous state,—seeking to give

Losses their remedies :] I confess I do not understand this passage, unless it may be considered as *divided parts of Cordelia's letter*, which he is reading to himself by moonlight : it certainly conveys the sense of what she would have said. In reading a letter, it is natural enough to dwell on those circumstances in it that promise the change in our affairs which we most wish for ; and Kent having read Cordelia's assurances that she will find a time to free the injured from the *enormous* misrule of Regan, is willing to go to sleep with that pleasing reflection uppermost in his mind. But this is mere conjecture. STEEVENS.

In the old copies these words are printed in the same character as the rest of the speech. I have adhered to them, not conceiving that they form any part of Cordelia's letter, or that any part of it is or can be read by Kent. He wishes for the rising of the sun, that he *may* read it. I suspect that two half lines have been lost between the words *state* and *seeking*. This *enormous state* means, I think, the confusion subsisting in the state, in consequence of the discord which had arisen between the Dukes of Albany and Cornwall ; of which Kent hopes Cordelia will avail herself. He says, in a subsequent scene—

“ ————— There is division,

“ Although as yet the face of it be cover'd

“ With mutual cunning, 'twixt Albany and Cornwall.”

In the modern editions, after the words *under globe*, the following direction has been inserted : “ *Looking up to the moon.*” Kent is surely here addressing, not the moon, but the sun, which he has mentioned in the preceding line, and for whose rising he is impatient, that he may read Cordelia's letter. He has just before said to Gloster, “ Give you *good morrow!*” The *comfortable* beams of the moon, no poet, I believe, has mentioned. Those of the sun are again mentioned by Shakspeare in Timon of Athens :

“ Thou *sun*, that *comfort'st*, burn !” MALONE.

Dr. Johnson's explanation of this passage cannot be right ; for although in the old ballad from whence this play is supposed to be taken, Cordelia is forced to seek her fortune, in the play itself

Take vantage, heavy eyes, not to behold  
This shameful lodging.

Fortune, good night ; smile once more ; turn thy  
wheel ! [*He sleeps.*

she is Queen of France ; and has no fortune to seek ; but it is more difficult to discover the real meaning of this speech, than to refute his conjecture. It seems to me, that the verb, *shall find*, is not governed by the word *Cordelia*, but by the pronoun *I*, in the beginning of the sentence ; and that the words *from this enormous state*, do not refer to Cordelia, but to Kent himself, dressed like a clown, and condemned to the stocks,—an enormous state indeed for a man of his high rank.

The difficulty of this passage has arisen from a mistake in all the former editors, who have printed these three lines as if they were a quotation from Cordelia's letter, whereas they are in fact the words of Kent himself ; let the reader consider them in that light, as part of Kent's own speech, the obscurity is at an end, and the meaning is clearly this : " I know that the letter is from Cordelia, (who hath been informed of my obscured course,) and shall gain time, by this strange disguise and situation, which I shall employ in seeking to remedy our present losses."

M. MASON.

Notwithstanding the ingenuity and confidence of Mr. M. Mason, (who has not however done justice to his own idea,) I cannot but concur with Mr. Steevens, in ascribing these broken expressions to the letter of Cordelia. For, if the words were Kent's, there will be no intimation from the letter that can give the least insight to Cordelia's design ; and the only apparent purport of it will be, to tell Kent that she knew his situation. But exclusive of this consideration, what hopes could Kent entertain, in a condition so deplorable as his, unless Cordelia should take an opportunity, from the anarchy of the kingdom, and the broils subsisting between Albany and Cornwall, of *finding a time, to give losses their remedies?* Curan had before mentioned to Edmund, the rumour of *wars toward*, between these dukes. This report had reached Cordelia, who, having also discovered the situation and fidelity of Kent, writes to inform him, that she should avail herself of the first opportunity which the enormities of the times might offer, of restoring him to her father's favour, and her father to his kingdom. [See Act III. Sc. I. Act IV. Sc. III.] HENLEY.

My reason for concurring with former editors in a supposition that the *moon*, not the *sun*, was meant by the *beacon*, arose from

## SCENE III.

## A Part of the Heath.

*Enter EDGAR.*

EDG. I heard myself proclaim'd :  
 And, by the happy hollow of a tree,  
 Escap'd the hunt. No port is free ; no place,  
 That guard, and most unusual vigilance,

a consideration that the term *beacon* was more applicable to the *moon*, being, like that planet, only designed for night-service.

As to the epithet—*comfortable*, it suits with either luminary ; for he who is compelled to travel, or sit abroad, in the night, must surely have derived *comfort* from the lustre of the *moon*.

The mention of the *sun* in the preceding proverbial sentence is quite accidental, and therefore ought not, in my opinion, to have weight on the present occasion.—By what is here urged, however, I do not mean to insinuate that Mr. Malone's opinion is indefensible. STEEVENS.

Mr. Steevens's note on this passage is extremely curious. He had constantly, before my edition appeared, read, at the beginning of this scene;—*good even* to you ; and, conformably with this notion, had inserted here, *Looking up to the moon*. On the appearance of my edition, and in consequence of my showing that the time was *morn*, and not *even*, and that the *comfortable beacon* here alluded to must be the *sun*, and not the *moon*, he alters his reading ; adopts with me *dawning* instead of *even*, and omits the marginal direction, "Looking up to the *moon*," which he had before inserted, acknowledging that both the reading there adopted, and my reasoning, with respect to the time and to the sun, were perfectly right. And after this, he inserts a note, in direct contradiction to his own acknowledgment, in which he endeavours to prove that the word *beacon* may with more propriety mean the *moon* than the *sun* ; though, upon the whole, my opinion is (not right ; for that would be too much to allow in words, though it is acknowledged in fact but) *not indefensible*. Of this sort of proceeding, when the true reading is adopted from my edition, and a note inserted in defence of the spurious and rejected one, a hundred instances may be found in Mr. Steevens's editions of 1793 and 1803. MALONE.

Does not attend my taking. While I may scape,  
I will preserve myself: and am bethought  
To take the basest and most poorest shape,  
That every penury, in contempt of man,  
Brought near to beast: my face I'll grime with  
filth;

Blanket my loins; elf all my hair in knots<sup>8</sup>;  
And with presented nakedness out-face  
The winds, and persecutions of the sky.  
The country gives me proof and precedent  
Of Bedlam beggars<sup>9</sup>, who, with roaring voices,

<sup>8</sup> — elf all my hair in knots;] Hair thus knotted, was vulgarly supposed to be the work of *elves* and fairies in the night. So, in *Romeo and Juliet*:

“ — plats the manes of horses in the night,  
“ And bakes the *elf-locks* in foul sluttish hairs,  
“ Which, once untangled, much misfortune bodes.”

STEVENS.

<sup>9</sup> Of Bedlam beggars,] Randle Holme, in his *Academy of Arms and Blazon*, b. iii. c. 3, has the following passage descriptive of this class of vagabonds: “The *Bedlam* is in the same garb, with a long staff, and a cow or ox-horn by his side; but his cloathing is more fantastick and ridiculous; for, being a madman, he is madly decked and dressed all over with rubins, feathers, cuttings of cloth, and what not? to make him seem a mad-man, or one distracted, when he is no other than a dissembling knave.”

In *The Bell-man of London*, by Decker, 5th edit. 1640, is another account of one of these characters, under the title of an *Abraham-Man*: “— he sweares he hath been in Bedlam, and will talke frantickely of purpose: you see *pinnes* stuck in sundry places of his naked flesh, especially in his *armes*, which paine he gladly puts himselfe to, only to make you believe he is out of his wits. He calls himselfe by the name of *Poore Tom*, and coming near any body cries out, *Poor Tom is a-cold*. Of these *Abraham-men*, some be exceeding merry, and doe nothing but sing songs fashioned out of their own braines: some will dance, others will doe nothing but either laugh or weepe: others are dogged, and so sullen both in loke and speech, that spying but a small company in a house, they boldly and bluntly enter, *compelling* the servants through feare to give them what they demand.”

Again, in *O per se O*, &c. Being an Addition, &c. to the *Bell-man's Second Night-walke*, &c. 1612: “Crackers tyed to a dogges tayle make not the poore curre runne faster, than these

Strike in their numb'd and mortified bare arms  
 Pins, wooden pricks<sup>1</sup>, nails, sprigs of rosemary;  
 And with this horrible object, from low farms<sup>2</sup>,  
 Poor pelting villages<sup>3</sup>, sheep-cotes and mills,

*Abram* ninnies doe the silly *villagers* of the country, so that when they come to any doore a begging, nothing is denied them."

To *sham Abraham*, a cant term, still in use among sailors and the vulgar, may have this origin. STEEVENS.

Aubrey, in his MS. Remaines of Gentilisme and Judaisme, part iii. p. 234, b. (MS. Lansdowne, 226,) says: "Before the civil wars, I remember *Tom-a-Bedlams* went about begging. They had been such as had been in *Bedlam*, and come to some degree of sobernesse, and when they were licensed to goe out they had on their left arme an armilla of tinne printed, of about three inches breadth, which was sodered-on." H. ELLIS.

<sup>1</sup> — wooden pricks.] i. e. skewers. So, in *The Wyll of the Deuill*, bl. l. no date: "I give to the butchers, &c. *pricks* inough to set up their thin meate, that it may appeare thicke and well fedde." STEEVENS.

Steevens is right: the *euonymus*, of which the best skewers are made, is called *prick-wood*. M. MASON.

<sup>2</sup> — low farms,] The quartos read, *low service*. STEEVENS.

<sup>3</sup> POOR PELTING villages,] *Pelting* is used by Shakspeare in the sense of beggarly; I suppose from *pelt*, a skin. The poor being generally clothed in leather. WARBURTON.

*Pelting* is, I believe, only an accidental deprivation of *petty*. Shakspeare uses it in *A Midsummer-Night's Dream*, of *small brooks*. JOHNSON.

Beaumont and Fletcher often use the word in the same sense as Shakspeare. So, in *King and no King*, Act IV.:

"This *pelting*, prating peace is good for nothing."

Spanish Curate, Act II. Sc. ult.: "To learn the *pelting* law." Shakspeare's *Midsummer-Night's Dream*: "— every *pelting* river." Measure for Measure, Act II. Sc. VII.:

"And every *pelting* petty officer."

Again, in *Troilus and Cressida*, Hector says to Achilles:

"We have had *pelting* wars since you refus'd

"The Grecian cause."

From the first of the two last instances it appears not to be a corruption of *petty*, which is used the next word to it, but seems to be the same as *paltry*: and if it comes from *pelt*, a skin, as Dr. Warburton says, the poets have furnished *villages, peace, law, rivers, officers of justice, and wars*, all out of one wardrobe.

STEEVENS.

Sometime with lunatick bans <sup>4</sup>, sometime with  
 prayers,  
 Enforce their charity. — Poor Turlygood! poor  
 Tom <sup>5</sup>!  
 That's something yet;—Edgar I nothing am <sup>6</sup>.  
 [Exit.]

## SCENE IV.

Before GLOSTER'S Castle <sup>7</sup>.

*Enter LEAR, Fool, and Gentleman.*

LEAR. 'Tis strange, that they should so depart  
 from home,  
 And not send back my messenger.

<sup>4</sup> — lunatick BANS,] To *ban*, is to *curse*.

So, in *Mother Bombie*, 1594, a comedy by Lyly :

“ Well, be as be may, is no *banning*.”

Again, in *Arden of Feversham*, 1592 :

“ Nay, if those *ban*, let me breathe curses forth.”

STEEVENS.

<sup>5</sup> — poor TURLYGOOD! poor Tom!] We should read *Turlupin*. In the fourteenth century there was a new species of gipsies, called *Turlupins*, a *fraternity of naked beggars*, which ran up and down Europe. However, the church of Rome hath dignified them with the name of *hereticks*, and actually burned some of them at Paris. But what sort of religionists they were, appears from Genebrard's account of them. “ *Turlupin Cynicorum sectam suscitantes, de nuditate pudendorum, et publico coitu.*” Plainly, nothing but a band of *Tom-o'-Bedlams*. WARBURTON.

Hanmer reads—poor *Turluru*. It is probable the word *Turlygood* was the common corrupt pronunciation. JOHNSON.

<sup>6</sup> — Edgar I nothing am.] As Edgar I am outlawed, dead in law; I have no longer any political existence. JOHNSON.

The critick's idea is both too complex and too puerile for one in Edgar's situation. He is pursued, it seems, and proclaimed, i. e. a reward has been offered for taking or killing him. In assuming this character, says he, I may preserve myself; as Edgar I am inevitably gone. RITSON.

Perhaps the meaning is, ‘ As poor Tom, I may exist : appearing as Edgar, I am lost.’ MALONE.

<sup>7</sup> Before Gloster's Castle.] It is not very clearly discovered

*GENT.* As I learn'd,  
The night before there was no purpose in them  
Of this remove.

*KENT.* Hail to thee, noble master !

*LEAR.* How !  
Mak'st thou this shame thy pastime ?

*KENT.* No, my lord<sup>8</sup>.

*FOOL.* Ha, ha ; look ! he wears cruel garters<sup>9</sup> !

why Lear comes hither. In the foregoing part he sent a letter to Gloster ; but no hint is given of its contents. He seems to have gone to visit Gloster while Cornwall and Regan might prepare to entertain him. JOHNSON.

It is plain, I think, that Lear comes to the Earl of Gloster's in consequence of his having been at the Duke of Cornwall's, and having heard there, that his son and daughter were gone to the Earl of Gloster's. His first words show this : " 'Tis strange that *they* (Cornwall and Regan) should so depart from home, and not send back my *messenger* (Kent)." It is clear also, from Kent's speech in this scene, that he went directly from Lear to the Duke of Cornwall's, and delivered his letters ; but, instead of being sent back with any answer, was ordered to follow the Duke and Duchess to the Earl of Gloster's. But what then is the meaning of Lear's order to Kent, in the preceding Act, Scene V. : " Go you before to *Gloster* with these letters." The obvious meaning, and what will agree best with the course of the subsequent events, is, that the Duke of Cornwall and his wife were then residing at Gloster. Why Shakspeare should choose to suppose them at Gloster, rather than at any other city, is a different question. Perhaps he might think, that Gloster implied such a neighbourhood to the Earl of Gloster's castle as his story required.

TYRWHITT.

See p. 74, n. 3. MALONE.

<sup>8</sup> No, my lord.] Omitted in the quartos. STEEVENS.

<sup>9</sup> — he wears CRUEL garters !] I believe a quibble was here intended. *Crewel* signifies *worsted*, of which stockings, garters, night-caps, &c. are made ; and it is used in that sense in Beaumont and Flecher's *Scornful Lady*, Act II. :

" For who that had but half his wits about him

" Would commit the counsel of a serious sin

" To such a *crewel* night-cap."

So, again, in the comedy of *The Two Angry Women of Abington*, printed 1599 :

" — I'll warrant you, he'll have

" His *cruell* garters cross about the knee."

Horses are tied by the head ; dogs, and bears, by the neck ; monkees by the loins, and men by the legs : when a man is over-lusty<sup>1</sup> at legs, then he wears wooden nether-stocks<sup>2</sup>.

LEAR. What's he, that hath so much thy place  
mistook

To set thee here ?

KENT. It is both he and she,  
Your son and daughter.

LEAR. No.

So, in *The Bird in a Cage*, 1633 :

" I speak the prologue to our silk and cruel  
" Gentlemen in the hangings."

Again, in *Woman's a Weathercock*, 1612 :

" Wearing of silk, why art thou still so cruel." STEEVENS.

<sup>1</sup> — over-lusty —] *Over-lusty*, in this place, has a double signification. *Lustiness* anciently meant *sauciness*.

So, in *Decker's If this be not a Good Play the Devil is in it*, 1612 :

" — upon pain of being plagued for their *lustyness*."

Again, in *Claudius Tiberius Nero*, 1607 :

" — she'll snarl and bite,

" And take up Nero for his *lustiness*."

Again, in *Sir Thomas North's translation of Plutarch* : " *Cassius' soldiers did shewe themselves verie stubborne and lustie in the campe,*" &c. STEEVENS.

<sup>2</sup> — then he wears wooden NETHER-STOCKS.] *Nether-stocks* is the old word for *stockings*. *Breeches* were at that time called " *men's overstockes,*" as I learn from *Barrett's Alvearie, or Quadruple Dictionary*, 1580.

It appears from the following passage in the second part of *The Map of Mock Beggar Hall, &c.* an ancient ballad, that the stockings were formerly sewed to the breeches :

" Their fathers went in homely frees,

" And good plain broad-cloth breeches ;

" Their stockings with the same agrees,

" Sew'd on with good strong stitches."

Stubbs, in his *Anatomic of Abuses*, has a whole chapter on *The Diversitie of Nether-Stockes worne in England*, 1595. Heywood, among his *Epigrams*, 1562, has the following :

" Thy upper-stocks, be they stuf with silke or flocks,

" Never become thee like a *nether paire of stocks*."

STEEVENS.



*KENT.* Yes.

*LEAR.* No, I say.

*KENT.* I say, yea.

*LEAR.*<sup>3</sup> No; no; they would not.

*KENT.* Yes, they have.

*LEAR.* By Jupiter, I swear no.

*KENT.* By Juno, I swear, ay<sup>4</sup>.

*LEAR.* They durst not do't;

They could not, would not do't; 'tis worse than murder,

To do upon respect such violent outrage<sup>5</sup>:

Resolve me, with all modest haste, which way  
Thou might'st deserve, or they impose, this usage,  
Coming from us.

*KENT.* My lord, when at their home  
I did commend your highness' letters to them,  
Ere I was risen from the place that show'd  
My duty kneeling, came there a reeking post,  
Stew'd in his haste, half breathless, panting forth  
From Goneril his mistress, salutations;  
Deliver'd letters, spite of intermission<sup>6</sup>,

<sup>3</sup> Lear.] This and the next speech are omitted in the folio.—  
I have left the rest as I found them, without any attempt at  
metrical division; being well convinced that, as they are collected  
from discordant copies, they were not all designed to be pre-  
served, and therefore cannot, in our usual method, be arranged.

STEEVENS.

<sup>4</sup> By Juno, I swear, ay.] Omitted in the quartos. STEEVENS.

<sup>5</sup> To do upon respect such violent outrage:] To violate the  
publick and venerable character of a messenger from the king.

JOHNSON.

To do an outrage upon *respect*, does not, I believe, *primarily*  
mean, to behave outrageously to *persons* of a respectable charac-  
ter, (though that in substance is the sense of the words,) but  
rather, to be *grossly deficient in respect* to those who are entitled  
to it, considering *respect* as personified. So before in this scene:

“ You shall do small *respect*, show too bold malice

“ Against the grace and person of my master,

“ Stocking his messengers.” MALONE.

<sup>6</sup> Deliver'd letters, spite of INTERMISSION,] *Intermission*, for  
another message, which they had then before them, to consider

Which presently they read : on whose contents,  
 They summon'd up their meiny<sup>7</sup>, straight took  
 horse ;  
 Commanded me to follow, and attend  
 The leisure of their answer ; gave me cold looks :

of; called *intermission*, because it came between their leisure and the Steward's message. WARBURTON.

"Spite of intermission," is 'without pause, without suffering time to intervene.' So, in Macbeth :

" — gentle heaven,

" Cut short all *intermission*," &c. STEEVENS.

"Spite of intermission" perhaps means in spite of, or without regarding, that message which *intervened*, and which was entitled to precedent attention.

"Spite of intermission," however, may mean, in spite of being obliged to pause and take breath, after having *panted forth* the salutation from his mistress. In Cawdrey's Alphabetical Table of Hard Words, 1604, *intermission* is defined, "*foreslowing, a pawing or breaking off.*" MALONE.

<sup>7</sup> They summon'd up their MEINY,] *Meiny*, i. e. *people*.

POPE.

*Mesne*, a house. *Mesnie*, a family, Fr.

So, in Monsieur D'Olive, 1606 :

" — if she, or her sad *meiny*,

" Be towards sleep, I'll wake them."

Again, in the bl. l. romance of Syr Eglamour of Artoys, no date :

" Of the emperoure took he leave ywys,

" And of all the *meiny* that was there."

Again:

" Here cometh the king of Israel,

" With a fayre *meinye*." STEEVENS.

So, in Lambard's Archeion, 1635, p. 2 : " — whilst all the world consisted of a few householders, the elder (or father of the family) exercised authoritie over his *meyny*." REED.

Though the word *meiny* be now obsolete, the word *menial*, which is derived from it, is still in use. "On whose contents," means 'the contents of which.' M. MASON.

*Menial* is by some derived from servants being *intra mœnia*, or domesticks. An etymology favoured by the Roman termination of the word. *Many*, in Kent's sense, for *train* or *retinue*, was used so late as Dryden's time:

" The many rend the skies with loud applause."

Ode on Alexander's Feast.

HOLT WHITE.

And meeting here the other messenger,  
 Whose welcome, I perceiv'd, had poison'd mine,  
 (Being the very fellow that of late  
 Display'd so saucily against your highness,)  
 Having more man than wit about me, drew<sup>8</sup>;  
 He rais'd the house with loud and coward cries:  
 Your son and daughter found this trespass worth  
 The shame which here it suffers.

*FOOL.* Winter's not gone yet<sup>9</sup>, if the wild geese  
 fly that way.

Fathers, that wear rags,  
 Do make their children blind;  
 But fathers, that bear bags,  
 Shall see their children kind.  
 Fortune, that arrant whore,  
 Ne'er turns the key to the poor.—

But, for all this, thou shalt have as many dolours<sup>1</sup>  
 for thy daughters<sup>2</sup>, as thou can'st tell in a year.

<sup>8</sup> Having more man than wit about me, *DREW*;] The personal pronoun, which is found in a preceding line, is understood before the word *having*, or before *drew*. The same licence is taken by our poet in other places. See Act IV. Sc. II.: “— and amongst them *fell'd* him dead;” where *they* is understood. So, in Henry VIII. Act I. Sc. II.:

“ — which if granted,  
 “ As he made semblance of his duty, *would*  
 “ Have put his knife into him.”

where *he* is understood before *would*. See also Hamlet, Act II. Sc. II.: “— whereat griev'd,—*sends* out arrests.”—The modern editors, following Sir Thomas Hanmer, read—*I drew*. MALONE.

<sup>9</sup> Winter's not gone yet, &c.] If this be their behaviour, the king's troubles are not yet at an end. JOHNSON.

This speech is omitted in the quartos. STEEVENS.

<sup>1</sup> — dolours —] Quibble intended between *dolours* and *dollars*. HANMER.

The same quibble had occurred in *The Tempest*, and in *Measure for Measure*, STEEVENS.

<sup>2</sup> — FOR thy daughters,] i. e. on account of thy daughters' ingratitude. In the first part of the sentence *dolours* is understood in its true sense; in the latter part it is taken for *dollars*.

LEAR. O, how this mother<sup>3</sup> swells up toward  
my heart!

*Hysterica passio!* down, thou climbing sorrow,  
Thy element's below!—Where is this daughter?

KENT. With the earl, sir, here within.

LEAR. Follow me not;  
Stay here. [Exit.

GENT. Made you no more offence than what you  
speak of?

KENT. None.

How chance the king comes with so small a train?

FOOL. An thou hadst been set i' the stocks for  
that question, thou hadst well deserved it.

The modern editors have adopted an alteration made by Mr. Theobald,—*from* instead of *for*; and following the second folio, read—*thy dear daughters.* MALONE.

<sup>3</sup> O, how this MOTHER, &c.] Lear here affects to pass off the swelling of his heart ready to burst with grief and indignation, for the disease called the *Mother*, or *Hysterica Passio*, which, in our author's time, was not thought peculiar to women only. In Harsnet's Declaration of Popish Impostures, Richard Mainy, Gent. one of the pretended demoniacks, deposes, p. 263, that the first night that he came to Denham, the seat of Mr. Peckham, where these impostures were managed, he was somewhat evill at ease, and he grew worse and worse with an old disease that he had, and which the priests persuaded him was from the possession of the devil, viz. "The disease I spake of was a spice of the *Mother*, where-with I had bene troubled . . . before my going into Fraunce: whether I doe rightly term it the *Mother* or no, I knowe not . . . When I was sicke of this disease in Fraunce, a Scottish doctor of physick then in Paris, called it, as I remember, *Virtiginem Capitis*. It riseth . . . of a winde in the bottome of the belly, and proceeding with a great swelling, causeth a very painfull collicke in the stomach, and an extraordinary giddines in the head."

It is at least very probable, that Shakspeare would not have thought of making Lear affect to have the *Hysterick Passion*, or *Mother*, if this passage in Harsnet's pamphlet had not suggested it to him, when he was selecting the other particulars from it, in order to furnish out his character of Tom of Bedlam, to whom this demoniacal gibberish is admirably adapted. PERCY.

In p. 25 of the above pamphlet it is said, "Ma: Maynie had a spice of the *Hysterica passio*, as seems, from his youth, he himselfe termes it the *Moother*." RITSON.

**KENT.** Why, fool?

**FOOL.** We'll set thee to school to an ant<sup>4</sup>, to teach thee there's no labouring in the winter. All that follow their noses are led by their eyes, but blind men; and there's not a nose among twenty, but can smell him that's stinking<sup>5</sup>. Let go thy hold, when a great wheel runs down a hill, lest it

<sup>4</sup> We'll set thee to school to an ant, &c.] "Go to the ant, thou sluggard, (says Solomon,) learn her ways, and be wise; which having no guide, over-seer, or ruler, provideth her meat in the *summer*, and gathereth her food in the harvest."

By this allusion more is meant than is expressed. If, says the Fool, you had been schooled by the ant, you would have known that the king's train, like that sagacious animal, prefer the summer of prosperity to the colder season of adversity, from which no profit can be derived; and desert him, whose "mellow hangings" have been shaken down, and who by "one winter's brush" has been left "open and bare for every storm that blows." MALONE.

<sup>5</sup> All that follow their noses are led by their eyes, but blind men; and there's not a nose among TWENTY, but can smell him that's STINKING.] The word *twenty* refers to the *noses* of the *blind men*, and not to the men in general. STEEVENS.

Mr. M. Mason supposes we should read *sinking*. What the Fool, says he, wants to describe is, the sagacity of mankind, in finding out the man whose fortunes are declining. REED.

*Sinking* is the true reading. See a passage from All's Well that Ends Well, which I had quoted, before I was aware th. had likewise been selected by Mr. Malone, for the same purpose of illustration, in the following note. Mr. M. Mason's conjecture, however, may be countenanced by a passage in Antony and Cleopatra:

"Our fortune on the sea is out of breath,

"And *sinks* most lamentably." STEEVENS.

Mankind, says the Fool, may be divided into those who can see and those who are blind. All men, but blind men, though they follow their noses, are led by their eyes; and this class of mankind, *seeing* the king ruined, have all deserted him: with respect to the other class, the blind, who have nothing but their noses to guide them, they also fly equally from a king whose fortunes are declining; for of the noses of twenty blind men there is not one but can smell him, who "being muddied in fortune's mood, smells somewhat strongly of her displeasure." You need not therefore be surprised at Lear's coming with so small a train.

The quartos read—among a *hundred*. MALONE.

break thy neck with following it; but the great one that goes up the hill, let him draw thee after. When a wise man gives thee <sup>6</sup> better counsel, give me mine again: I would have none but knaves follow it, since a fool gives it.

That, sir, which serves and seeks for gain,  
And follows but for form,  
Will pack; when it begins to rain,  
And leave thee in the storm.

But I will tarry; the fool will stay,  
And let <sup>7</sup> the wise man fly:  
The knave turns fool, that runs away;  
The fool no knave, perdy.

*KENT.* Where learn'd you this, fool?

*FOOL.* Not i' the stocks, fool.

*Re-enter LEAR, with GLOSTER.*

*LEAR.* Deny to speak with me? They are sick?  
they are weary?

<sup>6</sup> When a wise man gives thee, &c.] One cannot too much commend the caution which our moral poet uses, on all occasions, to prevent his sentiment from being perversely taken. So here, having given an ironical precept in commendation of perfidy and base desertion of the unfortunate, for fear it should be understood seriously, though delivered by his buffoon or jester, he has the precaution to add this beautiful corrective, full of fine sense—"I would have none but knaves follow it, since a fool gives it."

WARBURTON.

<sup>7</sup> But I will tarry; the fool will stay,  
And let, &c.] I think this passage erroneous, though both the copies concur. The sense will be mended if we read:

"But I will tarry; the fool will stay,

"And let the wise man fly;

"The fool turns knave, that runs away;

"The knave no fool——."

That I stay with the king is a proof that I am a fool; the wise men are deserting him. There is knavery in this desertion, but there is no folly. JOHNSON.

They have travell'd hard to-night? Mere fetches<sup>o</sup>;  
The images of revolt and flying off!  
Fetch me a better answer.

*GLO.* My dear lord,  
You know the fiery quality of the duke;  
How unremoveable and fix'd he is  
In his own course.

*LEAR.* Vengeance! plague! death! confusion!—  
Fiery? what quality\*? Why, Gloster, Gloster,  
I'd speak with the duke of Cornwall, and his wife.

*GLO.* Well, my good lord<sup>o</sup>, I have inform'd them  
so.

*LEAR.* Inform'd them! Dost thou understand  
me, man?

*GLO.* Ay, my good lord.

*LEAR.* The king would speak with Cornwall;  
the dear father

Would with his daughter speak, commands her ser-  
vice:

Are they inform'd of this<sup>1</sup>?—My breath and  
blood!—

Fiery? the fiery duke?—Tell the hot duke, that<sup>2</sup>—  
No, but not yet:—may be, he is not well:

Infirmity doth still neglect all office,

Whereto our health is bound; we are not ourselves,

When nature, being oppress'd, commands the mind

To suffer with the body: I'll forbear;

And am fallen out with my more headier will,

\* Quartos, *What fiery quality?*

<sup>o</sup> Mere fetches;] Though this line is now defective, perhaps it originally stood thus:

“Mere fetches all——.” STEEVENS.

<sup>o</sup> *Glo.* Well, &c.] This, with the following speech, is omitted in the quartos. STEEVENS.

<sup>1</sup> Are they inform'd of this?] This line is not in the quartos.

MALONE.

<sup>2</sup> —Tell the hot duke, that—] The quartos read—Tell the hot duke, that *Lear*—. STEEVENS.

To take the indispos'd and sickly fit  
 For the sound man.—Death on my state! where-  
                                                           fore  
                                                           [*Looking on KENT.*  
 Should he sit here? This act persuades me<sup>3</sup>,  
 That this remotion<sup>4</sup> of the duke and her  
 Is practice only<sup>5</sup>. Give me my servant forth:  
 Go, tell the duke and his wife, I'd speak with them,  
 Now, presently: bid them come forth and hear me,  
 Or at their chamber door I'll beat the drum,  
 Till it cry—*Sleep to death*<sup>6</sup>.

*GLO.* I'd have all well betwixt you. [Exit.]

*LEAR.* O me, my heart, my rising heart!—but,  
 down.

*FOOL.* Cry to it, nuncle, as the cockney<sup>7</sup> did to

<sup>3</sup> — This act persuades me,] As the measure is here defective, perhaps our author wrote:

“—— This act *almost* persuades me——.” STEEVENS.

<sup>4</sup> — this REMOTION—] From their own house to that of the Earl of Gloster. MALONE.

<sup>5</sup> IS PRACTICE only.] *Practice* is, in Shakspeare, and other old writers, used commonly in an ill sense for *unlawful artifice*.

JOHNSON.

<sup>6</sup> Till it cry—SLEEP TO DEATH.] This, as it stands, appears to be a mere nonsensical rhapsody. Perhaps we should read—*Death to sleep*, instead of *Sleep to death*. M. MASON.

The meaning of this passage seems to be—I'll beat the drum till it cries out—*Let them awake no more;—Let their present sleep be their last.*

Somewhat similar occurs in *Troilus and Cressida*:

“—— the death tokens of it”

“Cry—*No recovery.*”

The sentiment of Lear does not, therefore, in my opinion, deserve the censure bestowed on it by Mr. M. Mason, but is, to the full, as defensible as many other bursts of dramatick passion.

STEEVENS.

<sup>7</sup> — the COCKNEY —] It is not easy to determine the exact power of this term of contempt, which, as the editor of *The Canterbury Tales* of Chaucer observes, might have been originally borrowed from the kitchen. From the ancient ballad of *The Tournament of Tottenham*, published by Dr. Percy, in his second volume of *Ancient Poetry*, p. 24, it should seem to signify a cook:



the eels, when she put them i' the paste<sup>8</sup> alive ;  
she rapp'd 'em<sup>9</sup> o' the coxcombs with a stick, and

“ At that feast were they served in rich array ;

“ Every five and five had a *cokeney*.”

i. e. a *cook*, or *scullion*, to attend them.

Shakspeare, however, in *Twelfth-Night*, makes his Clown say—  
“ I am afraid this great lubber the world, will prove a *cockney*.”  
In this place it seems to have a signification not unlike that which it bears at present ; and, indeed, Chaucer, in his *Reve's Tale*, ver. 4205, appears to employ it with such a meaning :

“ And when this jape is tald another day,

“ I shall be halden a daffe or a *cokenay*.”

Meres, likewise, in the *Second Part of his Wit's Commonwealth*, 1568, observes, that “ many *cockney* and wanton women are often sick, but in faith they cannot tell where.” Decker, also, in his *Newes from Hell*, &c. 1606, has the following passage :  
“ 'Tis not their fault, but our mother's, our *cockering* mothers, who for their labour made us to be called *cockneys*.” See the notes on the *Canterbury Tales* of Chaucer, vol. iv. p. 253, where the reader will meet with more information on this subject.

STEVENS.

*Cokenay*, as Dr. Percy imagines, cannot be a cook or scullion, but is some dish which I am unable to ascertain. My authority is the following epigram from Davies :

“ He that comes every day, shall have a *cock-nay*,

“ And he that comes but now and then, shall have a fat hen.”

*Epigram on English Proverbs*, 179.

WHALLEY.

Mr. Malone expresses his doubt whether *cockney* means a *scullion*, &c. in *The Turnament of Tottenham* ; and to the lines already quoted from J. Davies's *Scourge of Folly*, adds the two next :

“ But cocks that to hens come but now and then,

“ Shall have a *cock-nay*, not the fat hen.”

I have been lately informed, by an old lady, that during her childhood, she remembers having eaten a kind of sugar pellets called at that time *cockneys*. STEVENS.

<sup>8</sup> — the EELS, when she put them i' THE PASTE —] Hinting that the eel and Lear are in the same danger. JOHNSON.

The Fool does not compare Lear himself to the eels, but his *rising cholera*. M. MASON.

This reference is not sufficiently explained. The *paste*, or *crust of a pie*, in Shakspeare's time, was called a *coffin*. HENLEY.

<sup>9</sup> — she RAPP'D 'em —] So the quartos. The folio reads—  
she *knapt* 'em. MALONE.

cry'd, *Down, wantons, down:* 'Twas her brother, that, in pure kindness to his horse, buttered his hay.

*Enter CORNWALL, REGAN, GLOSTER, and Servants.*

LEAR. Good morrow to you both.

CORN.

Hail to your grace!

[*KENT is set at Liberty.*]

REG. I am glad to see your highness.

LEAR. Regan, I think you are; I know what reason

I have to think so: if thou should'st not be glad, I would divorce me from thy mother's tomb, Sepúlch'ring<sup>1</sup> an adultrous.—O, are you free?

[*To KENT.*]

Some other time for that.—Beloved Regan, Thy sister's naught: O Regan, she hath tied Sharp-tooth'd unkindness, like a vulture, here<sup>2</sup>,—

[*Points to his Heart.*]

I can scarce speak to thee; thou'lt not believe, Of how deprav'd a quality<sup>3</sup>—O Regan!

REG. I pray you, sir, take patience; I have hope, You less know how to value her desert, Than she to scant her duty<sup>4</sup>.

*Rapp'd* must be the true reading, as the only sense of the verb—to *knap*, is to *snap*, or *break asunder*. STEEVENS.

<sup>1</sup> Sepúlch'ring —] This word is accented in the same manner by Fairfax and Milton:

“As if his work should his *sepúlcher* be.” C. i. st. 25.

“And so *sepúlcher'd* in such pomp dost lie.”

*Milton on Shakspeare*, line 15.

STEEVENS.

<sup>2</sup> ——— she hath tied

Sharp-tooth'd unkindness, like a vulture, here,] Alluding to the fable of Prometheus. WARBURTON.

<sup>3</sup> Of how deprav'd a quality —] Thus the quarto. The folio reads:

“*With* how deprav'd a quality —.” JOHNSON.

<sup>4</sup> Than she to SCANT her duty.] The word *scant* is directly contrary to the sense intended. The quarto reads:

LEAR.

Say<sup>s</sup>, how is that ?

REG. I cannot think, my sister in the least

“ — slack her duty.”

which is no better. May we not change it thus :

“ You less know how to value her desert,

“ Than she to *scan* her duty.”

To *scan* may be to *measure* or *proportion*. Yet our author uses his negatives with such licentiousness, that it is hardly safe to make any alteration. *Scant* may mean to *adapt*, to *fit*, to *proportion*; which sense seems still to be retained in the mechanical term *scantling*. JOHNSON.

Sir Thomas Hanmer had proposed this change of *scant* into *scan*; but surely no alteration is necessary. The other reading—*slack*, would answer as well. “ You less know how to value her desert, than she (knows) to *scant* her duty,” i. e. than she can be capable of being wanting in her duty. I have at least given the intended meaning of the passage. STEEVENS.

Shakspeare, without doubt, intended to make Regan say—“ I have hope that the fact will rather turn out, that *you* know not how to appreciate her merit, than that *she* knows how to *scant*, or be *deficient in*, her duty.” But that he has expressed this sentiment inaccurately, will, I think, clearly appear from inverting the sentence, without changing a word. “ I have hope (says Regan) that she knows *more* [or *better*] how to *scant* her duty, than you know how to value her desert : ” i. e. I have hope, that she is *more perfect*, more an adept, (if the expression may be allowed,) in the *non-performance* of her duty, than you are perfect, or accurate, in the estimation of her merit.

In The Winter's Tale we meet with an inaccuracy of the same kind :

“ — I ne'er heard yet,

“ That any of these bolder vices *wanted*“ *Less* impudence to gainsay what they did,

“ Than to perform it first.”

where, as Dr. Johnson has justly observed, “ *wanted* should be *had*, or *less* should be *more*.” Again, in Cymbeline : “ — be it but to fortify her judgment, which else an easy battery might lay flat, for taking a beggar without *less* quality.” Here also *less* should certainly be *more*.

Again, in Macbeth :

“ Who *cannot* want the thought how monstrous

“ It was for Malcolm and for Donalbain

“ To kill the gracious Duncan ? ”

Here unquestionably for *cannot* the poet should have written *can*. See Antony and Cleopatra, Act IV. Sc. XII.

If Lear is *less* knowing in the valuation of Goneril's desert, than

Would fail her obligation; If, sir, perchance,  
She have restrain'd the riots of your followers,  
'Tis on such ground, and to such wholesome end,  
As clears her from all blame.

LEAR. My curses on her!

REG. O, sir, you are old;  
Nature in you stands on the very verge  
Of her confine: you should be rul'd, and led  
By some discretion, that discerns your state  
Better than you yourself: Therefore, I pray you,  
That to our sister you do make return;  
Say, you have wrong'd her, sir<sup>5</sup>.

LEAR. Ask her forgiveness?  
Do you but mark how this becomes the house<sup>6</sup>?

she is in her scanting of her duty, then she knows *better* how to *scant* or be deficient in her duty, than he knows how to appreciate her desert. Will any one maintain, that Regan meant to express a hope that this would prove the case?

Shakspeare perplexed himself by placing the word *less* before *know*; for if he had written, "I have hope that you rather know how to make her *desert less* than it is, (to under-rate it in your estimation) than that she at all knows how to scant her duty," all would have been clear; but, by placing *less* before *know*, this meaning is destroyed.

Those who imagine that this passage is accurately expressed as it now stands, deceive themselves by this fallacy: in paraphrasing it, they always take the word *less* out of its place, and connect it, or some other synonymous word, with the word *desert*.

MALONE.

<sup>5</sup> Say, &c.] This, as well as the following speech, is omitted in the quartos. STEEVENS.

<sup>6</sup> Do you but mark how this becomes THE HOUSE?] The order of families, duties of relation. WARBURTON.

In The Tempest we have again nearly the same sentiment:

"But O how oddly will it sound that I

"Must ask my child forgiveness?" MALONE.

Dr. Warburton's explanation may be supported by the following passage in Milton on Divorce, b. ii. ch. xii.: "— the restraint whereof, who is not too thick-sighted, may see how hurtful, how destructive, it is to *the house*, the church, and commonwealth!" TOLLET.

The old reading may likewise receive additional support from

Dear daughter, I confess that I am old;  
*Age is unnecessary*<sup>7</sup>: on my knees I beg, [Kneeling.  
 That you'll vouchsafe me raiment, bed, and food.

REG. Good sir, no more; these are unsightly  
 tricks:

Return you to my sister.

LEAR. Never, Regan:  
 She hath abated me of half my train;  
 Look'd black upon me<sup>8</sup>; struck me with her  
 tongue,

the following passage in *The Blind Beggar of Alexandria*, 1598:  
 "Come up to supper; it will *become the house* wonderfull well."

Mr. Tollet has since furnished me with the following extract  
 from Sir Thomas Smith's *Commonwealth of England*, 4to. 1601,  
 chap. ii. which has much the same expression, and explains it.  
 "They twq together [man and wife] ruleth the *house*. The *house*  
 I call here, the man, the woman, their children, their servants,  
 bond and free," &c. STEEVENS.

Again, in *Painter's Palace of Pleasure*:—"The gentleman's  
 wife one day could not refrain (beholding a stagges head set up  
 in the gentleman's house) from breaking into a laughter before  
 his face, saying how that head *became the house* very well."

HENDERSON.

<sup>7</sup> *Age is UNNECESSARY*:] i. e. Old age has few wants.

JOHNSON.

This usage of the word *unnecessary* is quite without example;  
 and I believe my learned coadjutor has rather improved than ex-  
 plained the meaning of his author, who seems to have designed to  
 say no more than that it seems *unnecessary* to children that the  
 lives of their parents *should be prolonged*. "Age is unnecessary,"  
 may mean, *old people are useless*. So, in *The Old Law*, by Mas-  
 singer:

"— your laws extend not to desert,

"But to *unnecessary* years; and, my lord,

"His are not such." STEEVENS.

*Unnecessary* in Lear's speech, I believe, means—in want of  
 necessities, *unable to procure them*. TYRWHITT.

<sup>8</sup> LOOK'D BLACK upon me:] To *look black*, may easily be ex-  
 plain'd to *look cloudy* or *gloomy*. See Milton:

"So frown'd the mighty combatants, that hell

"Grew darker at their frown." JOHNSON.

So, *Holinshed*, vol. iii. p. 1157: "— the bishops thereat  
 repined, and *looked black*." TOLLET.

Most serpent-like, upon the very heart :—  
 All the stor'd vengeance of heaven fall  
 On her ingrateful top ! Strike her young bones,  
 You taking airs, with lameness !

CORN.

Fye, fye, fye !

LEAR. You nimble lightnings, dart your blinding  
 flames

Into her scornful eyes ! Infect her beauty,  
 You fen-suck'd fogs, drawn by the powerful sun,  
 To fall and blast her pride <sup>9</sup> !

REG.

O the blest gods !

So will you wish on me, when the rash mood is on <sup>1</sup>.

<sup>9</sup> TO FALL and blast her pride !] Thus the quarto : the folio reads not so well, *to fall and blister*. JOHNSON.

*Fall* is, I think, used here as an active verb, signifying to humble or pull down. "Ye fen-suck'd fogs, drawn from the earth by the powerful action of the sun, infect her beauty, so as to fall and blast, i. e. humble and destroy her pride." Shakspeare in other places uses *fall* in an active sense. So, in Othello :

"Each drop she *falls* will prove a crocodile."

Again, in Troilus and Cressida :

"—— make him *fall*

"His crest, that prouder than blue Iris bends."

In the old play of King Leir our poet found—

"I ever thought that *pride* would have a *fall*." MALONE.

I see no occasion for supposing with Malone, that the word *fall* is to be considered in an active sense, as signifying to *humble* or *pull down* ; it appears to me to be used in this passage in its common acceptation ; and that the plain meaning is this, "You fen-suck'd fogs, drawn up by the sun in order to fall down again and blast her pride." M. MASON.

I once proposed the same explanation to Dr. Johnson, but he would not receive it. STEEVENS.

<sup>1</sup> — when the rash mood's on.] Thus the folio. The quartos read only,—"when the rash mood"—perhaps leaving the sentence purposely unfinished, as indeed I should wish it to be left, rather than countenance the admission of a line so inharmonious as that in the text. STEEVENS.

It should be observed that the line objected to for its want of harmony, is rendered inharmonious by an alteration introduced by Mr. Steevens, who reads *mood's on*, instead of *mood is on*, as it stands in the folio, and is printed in the text. BOSWELL.

LEAR. No, Regan, thou shalt never have my  
curse ;

Thy tender-hefted nature <sup>2</sup> shall not give  
Thee o'er to harshness ; her eyes are fierce, but  
thine

Do comfort, and not burn <sup>3</sup> : 'Tis not in thee  
To grudge my pleasures, to cut off my train,  
To bandy hasty words, to scant my sizes <sup>4</sup> ,  
And, in conclusion, to oppose the bolt

<sup>2</sup> Thy TENDER-HEFTED nature —] *Hefted* seems to mean the same as *heaved*. *Tender-hefted*, i. e. whose bosom is agitated by tender passions. The formation of such a participle, I believe, cannot be grammatically accounted for. Shakspeare uses *hefts* for *hevings* in *The Winter's Tale*, Act II. Both the quartos however read, "tender-*hested* nature ;" which may mean a nature which is governed by gentle dispositions. *Hest* is an old word signifying *command*. So, in *The Wars of Cyrus*, &c. 1594 :

"Must yield to *hest* of others that be free."

*Hefted* is the reading of the folio. STEEVENS.

<sup>3</sup> Do comfort and NOT BURN :] The same thought, but more expanded, had already occurred in Sir Philip Sidney's *Astrophel and Stella* :

"She comes with light and warmth, which like Aurora prove  
Of gentle force, so that mine eyes dare gladly play  
With such a rosie morne, whose beames, most freshly gay,  
Scorch not, but onely doe darke chilling sprites remove."

STEEVENS.

So, in *Timon of Athens* :

"Thou sun that comfort'st *burn*." MALONE.

<sup>4</sup> — to scant my SIZES,] To contract my allowances or proportions settled. JOHNSON.

A *sizer* is one of the lowest rank of students at Cambridge, and lives on a stated allowance.

*Sizes* are certain portions of bread, beer, or other victuals, which in publick societies are set down to the account of particular persons : a word still used in colleges. So, in *The Return from Parnassus* :

"You are one of the devil's fellow-commoners ; one that *sizeth* the devil's butteries."

"Fidlers, set it on my head ; I use to *size* my musick, or go on the score for it." *Return from Parnassus*.

*Size* sometimes means *company*. So, in *Cinthia's Revenge*, 1613 :

Against my coming in : thou better know'st  
 The offices of nature, bond of childhood,  
 Effects of courtesy, dues of gratitude ;  
 Thy half o' the kingdom hast thou not forgot,  
 Wherein I thee endow'd.

REG. Good sir, to the purpose.  
 [Trumpets within.]

LEAR. Who put my man i' the stocks ?

CORN. What trumpet's that ?

*Enter Steward.*

REG. I know't, my sister's<sup>s</sup> : this approves her  
 letter,  
 That she would soon be here.—Is your lady  
 come ?

LEAR. This is a slave, whose easy-borrow'd pride  
 Dwells in the fickle grace of her he follows :—  
 Out, varlet, from my sight !

CORN. What means your grace ?

LEAR. Who stock'd my servant ? Regan, I have  
 good hope  
 Thou didst not know of't.—Who comes here ? O  
 heavens,

“ He now attended with a *barbal size*

“ Of sober statesmen,” &c.

I suppose a *barbal size* is a *bearded company*. STEEVENS.

See a *size* in Minshew's Dictionary. TOLLET.

<sup>s</sup> *Corn*. What trumpet's that ?

*Reg*. I KNOW'T, my sister's :] Thus, in Othello :

“ The Moor,—I know his trumpet.”

It should seem from both these passages, and others that might be quoted, that the approach of great personages was announced by some distinguishing note or tune appropriately used by their own trumpeters. Cornwall knows not the present sound ; but to Regan, who had often heard her sister's trumpet, the first flourish of it was as familiar as was that of the Moor to the ears of Iago.

STEEVENS.



*Enter GONERIL.*

If you do love old men, if your sweet sway  
Allow obedience<sup>6</sup>, if yourselves are old<sup>7</sup>,  
Make it your cause; send down, and take my  
part!—

Art not asham'd to look upon this beard?—

[*To GONERIL.*

O, Regan, wilt thou take her by the hand?

GON. Why not by the hand, sir? How have I  
offended?

All's not offence, that indiscretion finds<sup>8</sup>,  
And dotage terms so.

LEAR.

O, sides, you are too tough!

<sup>6</sup> If you do love old men, if your sweet sway

ALLOW obedience if, yourselves are old,] Mr. Upton has proved by irresistible authority, that to *allow* signifies not only to *permit*, but to *approve*, and has deservedly replaced the old reading, which Dr. Warburton had changed into *hallow obedience*, not recollecting the scripture expression, "The Lord *alloweth* the righteous," Psalm xi. ver. 6. So, in Greene's *Never Too Late*, 1616: "— she *allows* of thee for love, not for lust." Again, in his *Farewell to Follie*, 1617: "I *allow* those pleasing poems of Guazzo, which begin," &c. Again, Sir Thomas North's translation of Plutarch, concerning the reception with which the death of Cæsar met: "they neither greatly reprov'd, nor *allowed* the fact." Dr. Warburton might have found the emendation which he proposed, in Tate's alteration of *King Lear*, which was first published in 1687. STEEVENS.

<sup>7</sup> — if yourselves are old,] Thus Statius, *Theb.* x. 705:

— hoc, oro, munus concede parenti,

Si tua maturis signentur tempora canis,

Et sis ipse parens." STEEVENS.

<sup>8</sup> — that indiscretion FINDS,] *Finds* is here used in the same sense as when a jury is said to *find* a bill, to which it is an allusion. Our author again uses the same word in the same sense in *Hamlet*, Act V. Sc. 1.:

"— Why, 'tis *found* so." EDWARDS.

To *find* is little more than to *think*. The French use their word *trouver* in the same sense; and we still say I *find* time tedious, or I *find* company troublesome, without thinking on a jury. STEEVENS.

Will you yet hold?—How came my man i' the stocks?

*CORN.* I set him there, sir: but his own disorders

Deserv'd much less advancement<sup>9</sup>.

*LEAR.*

You! did you?

*REG.* I pray you, father, being weak, seem so<sup>1</sup>.  
If, till the expiration of your month,  
You will return and sojourn with my sister,  
Dismissing half your train, come then to me;  
I am now from home, and out of that provision  
Which shall be needful for your entertainment.

*LEAR.* Return to her, and fifty men dismiss'd?  
No, rather I abjure all roofs, and choose  
To wage against the enmity o' the air;  
To be a comrade with the wolf and owl,—  
Necessity's sharp pinch<sup>2</sup>!—Return with her?  
Why, the hot-blooded France, that dowerless took  
Our youngest born, I could as well be brought

<sup>9</sup> — much less *ADVANCEMENT*.] The word *advancement* is ironically used for *conspicuousness* of punishment; as we now say, a man is *advanced* to the pillory. We should read:

“ — but his own disorders

“ Deserv'd much *more* advancement.” JOHNSON.

By *less advancement* is meant, a still worse or more disgraceful situation; a situation not so reputable. PERCY.

Cornwall certainly means, that Kent's *disorders* had entitled him even to a post of less honour than the stocks. STEEVENS.

<sup>1</sup> I pray you, father, being weak, *SEEM* so.] The meaning is, *since* you are weak, be content to think yourself weak. JOHNSON.

<sup>2</sup> No, rather I abjure all roofs, and choose

To *WAGE* against the enmity o' the air;

To be a comrade with the wolf and owl,—

*NECESSITY'S SHARP PINCH*!] To *wage* is often used absolutely without the word *war* after it, and yet signifies *to make war* as before in this play:

“ My life I never held but as a pawn

“ To *wage* against thine enemies.”

The words—“necessity's sharp pinch!” appear to be the reflection of Lear on the wretched sort of existence he had described in the preceding lines. STEEVENS.

To knee his throne, and, squire-like, pension beg  
 To keep base life<sup>3</sup> afoot:—Return with her?  
 Persuade me rather to be slave and sumpter<sup>4</sup>  
 To this detested groom. [*Looking on the Steward.*]

GON.

At your choice, sir.

LEAR. I pry'thee, daughter, do not make me  
 mad;

I will not trouble thee, my child; farewell:  
 We'll no more meet, no more see one another:—  
 But yet thou art my flesh<sup>5</sup>, my blood, my daughter;  
 Or, rather, a disease that's in my flesh\*,  
 Which I must needs call mine: thou art a boil<sup>6</sup>,  
 A plague-sore<sup>7</sup>, an embossed carbuncle<sup>8</sup>,

\* Quartos, *that lies within my flesh.*

<sup>3</sup> — base life —] i. e. In a *servile* state. JOHNSON.

<sup>4</sup> — and SUMPTER —] *Sumpter* is a horse that carries necessaries on a journey, though sometimes used for the case to carry them in.—See Beaumont and Fletcher's *Noble Gentleman*, Seward's edit. vol. viii. note 35; and *Cupid's Revenge*:

“ — I'll have a horse to leap thee,

“ And thy base issue shall carry *sumpters*.”

Again, in Webster's *Duchess of Malfy*, 1623:

“ His is indeed a guarded *sumpter-cloth*,

“ Only for the remove o' the court.” STEEVENS.

<sup>5</sup> But yet thou art MY FLESH, &c.] So, in King Henry VI. Part I.:

“ God knows, thou art a *collop of my flesh*.” STEEVENS.

<sup>6</sup> — thou art a BOIL, &c.] The word in the old copies is written *byle*, and all the modern editors have too strictly followed them. The mistake arose from the word *boil* being often pronounced as if written *bile*. In the folio, we find in *Coriolanus* the same false spelling as here:

“ — *Byles* [boils] and plagues

“ Plaster you o'er!” MALONE.

<sup>7</sup> A PLAGUE-SORE,] So, in Thomas Lupton's *Fourth Booke of Notable Things*, bl. l. 4to.: “ If you wyll knowe whether one shall escape or not, that is infected with the plague, (having the *plague-sore*) give the partie, &c. And also anoint the *plague-sore*,” &c. The *plague-sore*, we may suppose, was the decisive mark of infection. STEEVENS.

<sup>8</sup> — EMBOSSED carbuncle,] *Embossed* is *swelling, protuberant*. JOHNSON.

In my corrupted blood. But I'll not chide thee ;  
 Let shame come when it will, I do not call it :  
 I do not bid the thunder-bearer shoot,  
 Nor tell tales of thee to high-judging Jove :  
 Mend, when thou canst ; be better, at thy leisure :  
 I can be patient ; I can stay with Regan,  
 I, and my hundred knights.

*REG.* Not altogether so, sir ;  
 I look'd not for you yet, nor am provided  
 For your fit welcome : Give ear, sir, to my sister ;  
 For those that mingle reason with your passion,  
 Must be content to think you old, and so—  
 But she knows what she does.

*LEAR.* Is this well spoken now ?

*REG.* I dare avouch it, sir : What, fifty followers ?  
 Is it not well ? What should you need of more ?  
 Yea, or so many ? sith that both charge and danger  
 Speak 'gainst so great a number ? How, in one  
 house,

Should many people, under two commands,  
 Hold amity ? 'Tis hard ; almost impossible.

*GON.* Why might not you, my lord, receive at-  
 tendance

From those that she calls servants, or from mine ?

*REG.* Why not, my lord ? If then they chanc'd  
 to slack you,

We could control them : If you will come to me,  
 (For now I spy a danger,) I entreat you  
 To bring but five and twenty : to no more  
 Will I give place, or notice.

*LEAR.* I gave you all—

*REG.* And in good time you gave it.

*LEAR.* Made you my guardians, my depositaries ;  
 But kept a reservation to be follow'd

So, in Timon of Athens :

“ Whom once a day with his *embossed* froth  
 “ The turbulent surge shall cover.” STEEVENS.

With such a number : What, must I come to you  
With five and twenty, Regan ? said you so ?

*REG.* And speak it again, my lord ; no more with  
me.

*LEAR.* Those wicked creatures yet do look well-  
favour'd,

When others are more wicked<sup>9</sup> ; not being the  
worst,

Stands in some rank of praise :—I'll go with thee ;  
[*To GONERIL.*

Thy fifty yet doth double five and twenty,  
And thou art twice her love.

*GON.* Hear me, my lord ;  
What need you five and twenty, ten, or five,  
To follow in a house, where twice so many  
Have a command to tend you ?

*REG.* What need one ?

*LEAR.* O, reason not the need : our basest beg-  
gars

Are in the poorest thing superfluous :  
Allow not nature more than nature needs,  
Man's life is cheap as beast's : thou art a lady ;  
If only to go warm were gorgeous,  
Why, nature needs not what thou gorgeous wear'st,

<sup>9</sup> Those WICKED creatures yet do look well-favour'd,

When others are more WICKED ;] A similar thought occurs  
in *Cymbeline*, Act V. :

“ \_\_\_\_\_ it is I

“ That all the abhorred things o' the earth amend,

“ By being worse than they.” STEEVENS.

Again, in *Cymbeline* :

“ Then thou look'dst like a villain ; now, methinks,

“ Thy favour's good enough.” MALONE.

This passage, I think, should be pointed thus :

“ Those wicked creatures yet do look well-favour'd,

“ When others are more wicked ; not being the worst

“ Stands in some rank of praise——.”

That is, *to be not the worst deserves some praise.* TYRWHITT.

Which scarcely keeps thee warm.—But, for true  
need,—

You heavens, give me that patience, patience I  
need<sup>1</sup>!

You see me here, you gods, a poor old man<sup>2</sup>,  
As full of grief as age; wretched in both!  
If it be you that stir these daughters' hearts  
Against their father, fool me not so much  
To bear it tamely; touch me with noble anger!  
O, let not women's weapons, water-drops,  
Stain my man's cheeks!—No, you unnatural hags,  
I will have such revenges on you both,  
That all the world shall—I will do such things,—  
What they are, yet I know not<sup>3</sup>; but they shall be  
The terrors of the earth. You think, I'll weep;  
No, I'll not weep:—

<sup>1</sup> — PATIENCE, PATIENCE, I need!] I believe the word *pa-*  
*tience* was repeated inadvertently by the compositor. MALONE.

The compositor has repeated the wrong word: Read:

“You heavens, give me that patience *that* I need.”

Or, still better, perhaps:

“You heavens, give me patience!—that I need.” RITSON.

<sup>2</sup> — poor old man,] The quarto has, “poor old fellow.”

JOHNSON.

<sup>3</sup> — I will do such things,—

What they are, yet I know not;]

—— magnum est quodcunque paravi,

Quid sit, adhuc dubito. *Ovid. Met. lib. vi.*

—— haud quid sit scio,

Sed grande quiddam est. *Senecæ Thyestes.*

Let such as are unwilling to allow that copiers of nature must occasionally use the same thoughts and expressions, remember, that of both these authors there were early translations.

I have since met with an apparent imitation of Seneca, in *The Misfortunes of Arthur, a tragedy, 1587*:

“—— somewhat my minde portendes,

“Uncertayne what: but whatsoeuer, it's huge!”

STEEVENS.

Evidently from Golding's translation, 1567:

“The *thing* that I do purpose on is great, whate it is:

“*I know not what it may be yet.*” RITSON.

I have full cause of weeping ; but this heart  
Shall break into a hundred thousand flaws \* <sup>4</sup> ,  
Or ere I'll weep :—O, fool, I shall go mad !

[*Exeunt LEAR, GLOSTER, KENT, and Fool.*

CORN. Let us withdraw, 'twill be a storm.

[*Storm heard at a Distance.*

REG. This house  
Is little ; the old man and his people cannot  
Be well bestow'd.

GON. 'Tis his own blame ; hath put himself from  
rest <sup>5</sup> ,

And must needs taste his folly.

REG. For his particular, I'll receive him gladly,  
But not one follower.

GON. So am I purpos'd.  
Where is my lord of Gloster ?

*Re-enter GLOSTER.*

CORN. Follow'd the old man forth :—he is re-  
turn'd.

GLO. The king is in high rage.

CORN. Whither is he going ?

\* Quartos, *flawes*.

<sup>4</sup> — into a hundred thousand FLAWS,] A *flaw* signifying a *crack* or other similar imperfection, our author, with his accustomed licence, uses the word here for a *small broken particle*. So again, in the fifth Act :

“ — But his *flaw'd* heart

“ Burst smilingly.” MALONE.

There is some reason for supposing that *flaw* might signify a *fragment* in Shakspeare's time, as well as a mere *crack*, because among the Saxons it certainly had that meaning, as may be seen in Somner's Diction. Saxon. voce. *flöh*. DOUCE.

<sup>5</sup> — hath put himself from rest,] In my former edition I adopted an alteration by Sir Thomas Hanmer : “ *he* hath put himself from rest ;” but as the personal pronoun was frequently omitted by the poet and his contemporaries, I have adhered to the reading of all the old copies. MALONE.

**GLO.** He calls to horse<sup>6</sup>; but will I know not  
whither.

**CORN.** 'Tis best to give him way; he leads him-  
self.

**GON.** My lord, entreat him by no means to  
stay.

**GLO.** Alack, the night comes on, and the bleak  
winds \*

Do sorely ruffle<sup>7</sup>; for many miles about  
There's scarce a bush †.

**REG.** O, sir, to wilful men,  
The injuries, that they themselves procure,  
Must be their schoolmasters: Shut up your doors;  
He is attended with a desperate train;  
And what they may incense him to<sup>8</sup>, being apt  
To have his ear abus'd, wisdom bids fear.

**CORN.** Shut up your doors, my lord; 'tis a wild  
night;  
My Regan counsels well: come out o' the storm.

[*Exeunt.*]

\* First folio, *high winds.*

† Quartos, *not a bush.*

<sup>6</sup> *Corn.* Whither is he going?

*Glo.* He calls to horse;] Omitted in the quartos.

STEEVENS.

<sup>7</sup> Do sorely RUFFLE;] Thus the folio. The quartos read—Do  
sorely *russel*, i. e. *rustle*. STEEVENS.

*Ruffle* is certainly the true reading. A *ruffler*, in our author's  
time, was a noisy, *boisterous* swaggerer. MALONE.

<sup>8</sup> — INCENSE him to,] To *incense* is here, as in other places,  
to *instigate*. MALONE.



## ACT III. SCENE I.

## A Heath.

*A Storm is heard, with Thunder and Lightning.*

*Enter KENT, and a Gentleman, meeting.*

**KENT.** Who's here, beside foul weather?

**GENT.** One minded like the weather, most un-quietly.

**KENT.** I know you; Where's the king?

**GENT.** Contending with the fretful element<sup>9</sup>:

Bids the wind blow the earth into the sea,  
Or swell the curled waters 'bove the main<sup>1</sup>,  
That things might change, or cease: tears his white  
hair<sup>2</sup>;

<sup>9</sup> — the fretful ELEMENT:] i. e. the *air*. Thus the quartos; for which the editor of the folio substituted *elements*. MALONE.

<sup>1</sup> Orswell the curled waters 'bove the MAIN,] The *main* seems to signify here the *main land, the continent*. So, in Bacon's War with Spain: "In 1589, we turned challengers, and invaded the *main* of Spain."

This interpretation sets the two objects of Lear's desire in proper opposition to each other. He wishes for the destruction of the world, either by the winds blowing the land into the waters, or raising the waters so as to overwhelm the land.

So, Lucretius, iii. 854:

—— terra mari miscebitur, et mare cœlo.

See also the *Æneid* i. 133, and xii. 204. STEEVENS.

So, in *Troilus and Cressida*:

"—— The bounded waters

"Should lift their bosoms higher than the shores,

"And make a sop of all this *solid globe*."

The *main* is again used for the *land*, in *Hamlet*:

"Goes it against the *main* of Poland, sir?" MALONE.

<sup>2</sup> — tears his white hair;] The six following verses were omitted in all the late editions; I have replaced them from the first, for they are certainly Shakspeare's. POPE.

The first folio ends the speech at *change* or *cease*, and begins again at Kent's question, *But who is with him?* The whole speech is forcible, but too long for the occasion, and properly retrenched.

JOHNSON.

Which the impetuous blasts, with eyeless rage,  
 Catch in their fury, and make nothing of :  
 Strives in his little world of man to out-scorn  
 The to-and-fro-conflicting wind and rain <sup>3</sup>.  
 This night, wherein the cub-drawn bear would  
     couch <sup>4</sup>,  
 The lion and the belly-pinched wolf  
 Keep their fur dry, unbonneted he runs,  
 And bids what will take all <sup>5</sup>.

<sup>3</sup> Strives in his little world of man to out-SCORN  
 [The to-and-fro-conflicting wind and rain.] Thus the old co-  
 pies. But I suspect we should read out-storm : i. e. as Nestor ex-  
 presses it in Troilus and Cressida :

“ — with an accent tun'd in self-same key,  
 “ Returns to chiding fortune : ”

i. e. makes a return to it, gives it as good as it brings, *confronts it with self-comparisons.*

Again, in King Lear, Act V. :

“ Myself could else 'out-frown false fortune's frown.”

Again, in King John :

“ Threaten the threatner, and out-face the brow,  
 “ Of bragging horror.”

Again, (and more decisively) in The Lover's Complaint, attri-  
 buted to our author :

“ Storming her world with sorrow's wind and rain.”

The same mistake of *scorn* for *storm* had also happened in the  
 old copies of Troilus and Cressida :

“ — as when the sun doth light a scorn,”  
 instead of a—storm. See vol. viii. p. 231. STEEVENS.

<sup>4</sup> This night, wherein the CUB-DRAWN bear would couch,]  
*Cub-drawn* has been explained to signify *drawn by nature to its  
 young*; whereas it means, *whose digs are drawn dry by its young.*  
 For no animals leave their dens by night but for prey. So that  
 the meaning is, “that even hunger, and the support of its young,  
 would not force the bear to leave his den in such a night.”

WARBURTON.

Shakspeare has the same image in *As You Like It* :

“ A lioness, with udders all drawn dry,  
 “ Lay couching —.”

Again, *ibidem* :

“ Food to the suck'd and hungry lioness.” STEEVENS.

<sup>5</sup> And bids what will TAKE ALL.] So, in *Antony and Cleopatra*,  
 Enobarbus says,

“ I'll strike, and cry, *Take all.*” STEEVENS.

*KENT.* But who is with him ?

*GENT.* None but the fool ; who labours to out-  
jest

His heart-struck injuries.

*KENT.* Sir, I do know you ;

And dare, upon the warrant of my art <sup>6</sup> ;  
Commend a dear thing to you. There is division,  
Although as yet the face of it be cover'd  
With mutual cunning, 'twixt Albany and Cornwall ;  
Who have (as who have not <sup>7</sup>, that their great stars  
Thron'd and set high ?) servants, who seem no less ;  
Which are to France the spies and speculations  
Intelligent of our state ; what hath been seen <sup>8</sup>,  
Either in snuffs and packings <sup>9</sup> of the dukes ;

<sup>6</sup> — upon the warrant of my *ART*,] Thus the quartos. The folio—“ my *note*.”—“ The warrant of my *art* ” seems to mean—on the strength of my *skill* in physiognomy. STEEVENS.

“ — upon the warrant of my *art*.” On the strength of that art or skill, which teaches us “ to find *the mind's construction in the face*.” The passage in *Macbeth* from which I have drawn this paraphrase, in which the word *art* is again employed in the same sense, confirms the reading of the quartos. The folio reads—upon the warrant of my *note* : i. e. says Dr. Johnson, “ my observation of your character.” MALONE.

<sup>7</sup> Who have (as who have not,] The eight subsequent verses were degraded by Mr. Pope, as unintelligible, and to no purpose. For my part, I see nothing in them but what is very easy to be understood ; and the lines seem absolutely necessary to clear up the motives upon which France prepared his invasion : nor without them is the sense of the context complete. THEOBALD.

The quartos omit these lines. STEEVENS.

<sup>8</sup> — what hath been seen,] What follows, are the circumstances in the state of the kingdom, of which he supposes the spies gave France the intelligence. STEEVENS.

<sup>9</sup> Either in *SNUFFS* and *PACKINGS* —] *Snuffs* are dislikes, and *packings* underhand contrivances.

So, in *Henry IV.* Part I. : “ Took it in *snuff* ; ” and in *King Edward III.* 1599 :

“ This *packing* evil, we both shall tremble for it.”

Again, in *Stanyhurst's Virgil*, 1582 :

“ With two gods *packing* one woman silly to cozen.”

We still talk of *packing* juries ; and Antony says of Cleopatra, that she had “ *pack'd* cards with Cæsar.” STEEVENS.

Or the hard rein which both of them have borne  
 Against the old kind king; or something deeper,  
 Whereof, perchance, these are but furnishings<sup>1</sup>;—  
 [But, true it is<sup>2</sup>, from France there comes a power  
 Into this scatter'd kingdom; who already,  
 Wise in our negligence, have secret feet  
 In some of our best ports<sup>3</sup>, and are at point

<sup>1</sup> — are but FURNISHINGS;] *Furnishings* are what we now call *colours, external pretences.* JOHNSON.

A *furnish* anciently signified a *sample*. So, in the Preface to Greene's *Groatsworth of Wit*, 1621: "To lend the world a *furnish* of wit, she lays her own to pawn." STEVENS.

<sup>2</sup> But, true it is, &c.] In the old editions are the five following lines which I have inserted in the text, which seem necessary to the plot, as a preparatory to the arrival of the French army with Cordelia in Act IV. How both these, and a whole scene between Kent and this gentleman in the fourth Act, came to be left out in all the later editions, I cannot tell; they depend upon each other, and very much contribute to clear that incident.

POPE.

<sup>3</sup> — from France there comes a power

Into this SCATTER'D kingdom; who already,  
 Wise in our negligence, have secret feet

In some of our best ports,] This speech, as it now stands, is collected from two editions: the eight lines, degraded by Mr. Pope, are found in the folio, not in the quarto; the following lines inclosed in crotchets are in the quarto, not in the folio. So that if the speech be read with omission of the former, it will stand according to the first edition; and if the former are read, and the lines that follow them omitted, it will then stand according to the second. The speech is now tedious, because it is formed by a coalition of both. The second edition is generally best, and was probably nearest to Shakspeare's last copy; but in this passage the first is preferable: for in the folio, the messenger is sent, he knows not why, he knows not whither. I suppose Shakspeare thought his plot opened rather too early, and made the alteration to veil the event from the audience; but trusting too much to himself, and full of a single purpose, he did not accommodate his new lines to the rest of the scene. *Scattered* means *divided, unsettled, disunited.* JOHNSON.

" — have secret feet

" In some of our best ports." One of the quartos (for there are two that differ from each other, though printed in the same year, and for the same printer,) reads *secret feet*. Perhaps the author wrote *secret foot*, i. e. footing. So, in a following scene:

To show their open banner.—Now to you :  
 If on my credit you dare build so far  
 To make your speed to Dover, you shall find  
 Some that will thank you, making just report  
 Of how unnatural and bemadding sorrow  
 The king hath cause to plain.

I am a gentleman of blood and breeding ;  
 And, from some knowledge and assurance, offer  
 This office to you.]

GENT. I will talk further with you.

KENT.

No, do not.

For confirmation that I am much more  
 Than my out wall, open this purse, and take  
 What it contains : If you shall see Cordelia,  
 (As fear not but you shall <sup>4</sup>,) show her this ring ;  
 And she will tell you who your fellow is  
 That yet you do not know. Fye on this storm !  
 I will go seek the king.

GENT. Give me your hand : Have you no more  
 to say ?

KENT. Few words, but, to effect, more than all  
 yet ;

“ — what confederacy have you with the traitors

“ Late *footed* in the kingdom ? ”

A phrase, not unlike that in the text, occurs in Chapman's  
 version of the nineteenth book of Homer's *Odyssey* :

“ — what course for home would best prevail

“ To come in pomp, or beare a *secret sail*.” STEEVENS.

These lines, as has been observed, are not in the folio. Quartos  
 A and C read—*secret feet* ; quarto B—*secret fee*. I have adopted  
 the former reading, which I suppose was used in the sense of *secret*  
*footing*, and is strongly confirmed by a passage in this Act :  
 “ These injuries the king now bears, will be revenged home ;  
 there is part of a *power* already *footed* : we must incline to the  
 king.” Again, in *Coriolanus* :

“ — Why, thou Mars, I'll tell thee,

“ We have a *power* on *foot*.” MALONE.

<sup>4</sup> (As FEAR not but you shall,)] Thus quarto A, and the folio.  
 Quarto B and quarto C, “ As *doubt* not but you shall.” MALONE.

That, when we have found the king, (in which  
 your pain  
 That way; I'll this;) he that first<sup>5</sup> lights on him,  
 Holla the other. [*Exeunt severally.*]

## SCENE II.

Another Part of the Heath. Storm continues.

*Enter LEAR and Fool.*

*LEAR.* Blow, wind, and crack your cheeks<sup>6</sup>!  
 rage! blow!  
 You cataracts, and hurricanoes, spout  
 Till you have drench'd our steeples, drown'd the  
 cocks!  
 You sulphurous and thought-executing<sup>7</sup> fires,

<sup>5</sup> — the king, (in which your pain  
 That way; I'll this;) he that first, &c.] Thus the folio.  
 The late reading:

“ — for which you take

“ That way, I this — : ”

was not genuine. The quartos read:

“ That when we have found the king,

“ Ile this way, you that, he that first lights

“ On him, hollow the other.” STEEVENS.

<sup>6</sup> Blow, WIND, and crack your cheeks!] Thus the quartos.  
 The folio has—*winds*. The poet, as Mr. M. Mason has observed  
 in a note on *The Tempest*, was here thinking of the common re-  
 presentation of the winds, which he might have found in many  
 books of his own time. So again, as the same gentleman has  
 observed, in *Troilus and Cressida*:

“ Blow, villain, till thy sphered bias *cheek*

“ Outswell the cholick of *puff'd Aquilon*.”

We find the same allusion in *Kempe's Nine Daies Wonder*,  
 &c. quarto 1600: “ — he *swells* presently, like *one of the four*  
*winds*.” MALONE.

<sup>7</sup> — thought-executing —] Doing execution with rapidity  
 equal to thought. JOHNSON.

Vaunt-couriers<sup>8</sup> to oak-cleaving thunder-bolts,  
 Singe my white head! And thou, all-shaking thun-  
 der,  
 Strike flat<sup>9</sup> the thick rotundity o' the world!  
 Crack nature's moulds, all germens spill at once<sup>1</sup>,  
 That make ingrateful man!

*FOOL.* O nuncle, court holy-water<sup>2</sup> in a dry house

<sup>8</sup> Vaunt-couriers —] *Avant couriers*, Fr. This phrase is not unfamiliar to other writers of Shakspeare's time. It originally meant the foremost scouts of an army. So, in Jarvis Markham's English Arcadia, 1607:

“ — as soon as the first *vancurrer* encountered him face to face.”

Again, in The Tragedy of Mariam, 1613:

“ Might to my death, but the *vaunt-currier* prove.”

Again, in Darius, 1605:

“ Th' *avant-corours*, that came for to examine.” STEEVENS.

In The Tempest “ Jove's lightnings ” are termed more familiarly—

“ ————— the *precursors*

“ O' the dreadful thunder-claps—.” MALONE.

<sup>9</sup> STRIKE flat, &c.] The quarto reads,—*Smite flat*. STEEVENS.

<sup>1</sup> Crack nature's moulds, all GERMENS spill at once,] Crack nature's mould, and spill all the *seeds of matter*, that are hoarded within it. Our author not only uses the same thought again, but the word that ascertains my explication, in The Winter's Tale:

“ Let nature crush the sides o' the earth together,

“ And mar the *seeds* within.” THEOBALD.

So, again in Macbeth:

“ — and the sum

“ Of nature's *germens* tumble altogether.” STEEVENS.

“ — *spill* at once.” To *spill* is to *destroy*. So, in Gower, De Confessione Amantis, lib. iv. fol. 67:

“ So as I shall myself *spill*.” STEEVENS.

<sup>2</sup> — court holy-water —] Ray, among his proverbial phrases, p. 184, mentions *court holy-water* to mean *fair words*. The French have the same phrase. *Eaü benite de cour*; fair empty words.—*Chambaud's Dictionary*.

The same phrase also occurs in Churchyard's Charitie, 1595:

“ The great good turnes in *court* that thousands felt,

“ Is turn'd to cleer faire *holie water* there,” &c. STEEVENS.

Cotgrave in his Dict. 1611, defines *Eau benite de cour*, “ *court holie water*; compliments, faire words, flattering speeches,” &c.

is better than this rain-water out o' door. Good nuncle, in, and ask thy daughter's blessing; here's a night pities neither wise men nor fools.

LEAR. Rumble thy bellyfull! Spit, fire! spout, rain!

Nor rain, wind, thunder, fire, are my daughters: I tax \* not you, you elements, with unkindness, I never gave you kingdom, call'd you children, You owe me no subscription<sup>3</sup>; why then let fall Your horrible pleasure; here I stand, your slave, A poor, infirm, weak, and despis'd old man:— But yet I call you servile ministers, That have with two pernicious daughters join'd † Your high-engender'd battles ‡, 'gainst a head So old and white as this. O! O! 'tis foul<sup>4</sup>!

FOOL. He that has a house to put his head in, has a good head-piece.

*The cod-piece that will house,  
Before the head has any,  
The head and he shall louse;—  
So beggars marry many<sup>5</sup>.*

\* Quartos, *taske*.

† First folio, *That will with two pernicious daughters join*.

‡ Quartos, *battell*.

See also Florio's Italian Dict. 1598: "*Mantellizare*, To flatter, to claw,—to give one *court holie-water*." MALONE.

<sup>3</sup> You owe me no SUBSCRIPTION;] *Subscription*, for obedience. WARBURTON.

See p. 34. MALONE.

So, in Rowley's Search for Money, 1609, p. 17: "I tell yee besides this he is an obstinat wilfull fellow, for since this idolatrous adoration given to him here by men, he has kept the scepter in his own hand and commands every man: which rebellious man now seeing (or rather indeed too obedient to him) inclines to all his hests, *yields no subscription*, nor will he be commanded by any other power," &c. REED.

<sup>4</sup> — 'tis foul!] Shameful; dishonourable.



*The man that makes his toe,  
What he his heart should make,  
Shall of a corn cry woe<sup>5</sup>,  
And turn his sleep to wake.*

—for there was never yet fair woman, but she made mouths in a glass.

*Enter KENT.*

LEAR. No, I will be the pattern of all patience, I will say nothing<sup>7</sup>.

KENT. Who's there?

FOOL. Marry, here's grace, and a cod-piece; that's a wise man, and a fool<sup>8</sup>.

KENT. Alas, sir, are you here<sup>9</sup>? things that love night,

Love not such nights as these; the wrathful skies  
Gallow the very wanderers of the dark<sup>1</sup>,

<sup>5</sup> So *beggars marry many*.] i. e. A beggar marries a wife and lice. JOHNSON.

Rather, "So many beggars marry;" meaning, that they marry in the manner he has described, before they have houses to put their heads in. M. MASON.

<sup>6</sup> — *cry woe*,] i. e. be grieved, or pained. So, in King Richard III.:

"You live, that shall *cry woe* for this hereafter." MALONE.

<sup>7</sup> No, I will be the pattern of all patience,

I will say nothing.] So Perillus, in the old anonymous play, speaking of Leir:

"But he, the myrrour of mild patience,

"Puts up all wrongs, and never gives reply." STEEVENS.

<sup>8</sup> — GRACE, and a COD-PIECE; that's a wise man and a fool.] In Shakspeare's time, "the king's *grace*" was the usual expression. In the latter phrase, the speaker perhaps alludes to an old notion concerning fools, mentioned in King Henry VIII. MALONE.

Alluding perhaps to the saying of a contemporary wit; that there is *no discretion below the girdle*. STEEVENS.

<sup>9</sup> — ARE you here?] The quartos read—*sit* you here?

STEEVENS.

<sup>1</sup> GALLOW the very wanderers of the dark,] So, in Venus and Adonis:

And make them keep their caves: Since I was man,  
Such sheets of fire, such bursts of horrid thunder,  
Such groans of roaring wind and rain, I never  
Remember to have heard: man's nature cannot  
carry  
The affliction, nor the fear<sup>2</sup>.

LEAR. Let the great gods,  
That keep this dreadful pother<sup>3</sup> o'er our heads,  
Find out their enemies now. Tremble, thou wretch,  
That hast within thee undivulged crimes,  
Unwhipp'd of justice: Hide thee, thou bloody  
hand;

Thou perjur'd, and thou simular man<sup>\*</sup> of virtue  
That art incestuous: Caitiff, to pieces shake,  
That under covert and convenient seeming<sup>4</sup>  
Hast practis'd on man's life!—Close pent-up guilts,  
Rive your concealing continents<sup>5</sup>, and cry

\* First folio omits *man*.

“——'stonish'd as night-wanderers are.” MALONE.  
*Gallow*, a west-country word, signifies to *scare* or *frighten*.

WARBURTON.

So, the Somersetshire proverb: “The dunder do *gally* the beans.” Beans are vulgarly supposed to shoot up faster after thunder-storms. STEEVENS.

<sup>2</sup> — fear.] So the folio: the latter editions read, with the quarto, *force* for *fear*, less elegantly. JOHNSON.

<sup>3</sup> — keep this dreadful POTHER—] Thus one of the quartos and the folio. The other quarto reads *thundring*.

The reading of the text, however, is an expression common to others. So, in *The Scornful Lady* of Beaumont and Fletcher:

“—— faln out with their meat, and kept a *pudder*.”

STEEVENS.

<sup>4</sup> That under covert and CONVENIENT seeming—] *Convenient* needs not be understood in any other than its usual and proper sense; *accommodate* to the present purpose; *suitable* to a design. *Convenient seeming* is *appearance* such as may promote his purpose to destroy. JOHNSON.

<sup>5</sup> — concealing CONTINENTS,] *Continent* stands for that which contains or incloses. JOHNSON.

Thus in *Antony and Cleopatra*:

“Heart, once be stronger than thy *continent*!”

These dreadful summoners grace <sup>6</sup>.—I am a man <sup>7</sup>,  
More sinn'd against, than sinning.

KENT.

Alack, bare-headed <sup>8</sup> !

Gracious my lord, hard by here is a hovel ;  
Some friendship will it lend you 'gainst the tempest ;  
Repose you there : while I to this hard house,  
(More hard than is the stone \* whereof 'tis rais'd ;  
Which even but now, demanding after you,

\* First folio, *More harder than the stones.*

Again, in Chapman's translation of the twelfth book of Homer's Odyssey :

" I told our pilot that past other men

" He most must bear firm spirits, since he sway'd

" The *continent* that all our spirits convey'd," &c.

The quartos read, *concealed centers.* STEEVENS.

<sup>6</sup> — and cry

[These dreadful summoners grace.] *Summoners* are here the officers that summon offenders before a proper tribunal. See Chaucer's *Sompnour's Tale*, v. 625—670. Mr. Tyrwhitt's edit. vol. i. STEEVENS.

I find the same expression in a treatise published long before this play was written : " — they seem to brag most of the strange events which follow for the most part after blazing starres, as if they were the *summoners* of God to call princes to the seat of judgment." *Defensative Against the Poison of Supposed Prophecies*, 1581. MALONE.

<sup>7</sup> I am a man,] Oedipus, in Sophocles, represents himself in the same light. Oedip. Colon. v. 270.

—— τα γ' ἐργά μιν

Πεπονθότες ἐπὶ μάλλον ἢ δαδρανότα. TYRWHITT.

<sup>8</sup> Alack, bare-headed !] Kent's faithful attendance on the old king, as well as that of Perillus, in the old play which preceded Shakspeare's, is founded on an historical fact. Lear, says Geoffrey of Monmouth, " when he betook himself to his youngest daughter in Gaul, waited before the city where she resided, while he sent a messenger to inform her of the misery he was fallen into, and to desire her relief to a father that suffered both hunger and nakedness. Cordeilla was startled at the news, and wept bitterly, and with tears asked him, how many men her father had with him. The messenger answered he had none but *one man*, who had been his armour-bearer, and was staying with him without the town."

MALONE.

Denied me to come in,) return, and force  
Their scanted courtesy.

*LEAR.* My wits begin to turn.—  
Come on, my boy: How dost, my boy? Art cold?  
I am cold myself.—Where is this straw, my fellow?  
The art of our necessities is strange,  
That can make vile things precious. Come, your  
hovel,  
Poor fool and knave, I have one part in my heart<sup>9</sup>  
That's sorry yet for thee<sup>1</sup>.

*FOOL.* *He that has a little tiny wit,—  
With heigh, ho, the wind and the rain<sup>2</sup>,—  
Must make content with his fortunes fit;  
For the rain it raineth every day.*

*LEAR.* True, my good boy.—Come, bring us to  
this hovel. [*Exeunt LEAR and KENT.*]

*FOOL.* This is a brave night to cool a courtesan<sup>3</sup>.  
—I'll speak a prophecy ere I go:

When priests are more in word than matter;  
When brewers mar their malt with water;  
When nobles are their tailors' tutors<sup>4</sup>;  
No hereticks burn'd, but wenches' suitors<sup>5</sup>:

<sup>9</sup> — one PART in my heart —] Some editions read:

“ ——— *thing* in my heart —.”

from which Hanmer, and Dr. Warburton after him, have made  
*string*, very unnecessarily; but the copies have *part*. JOHNSON.

<sup>1</sup> That's sorry yet, &c.] The old quartos read:

“ That sorrows yet for thee.” STEEVENS.

<sup>2</sup> ——— a little tiny wit, ———

*With heigh, ho, &c.]* See song at the end of Twelfth Night.

STEEVENS,

<sup>3</sup> This is a brave night, &c.] This speech is not in the quartos.

STEEVENS.

<sup>4</sup> When nobles are their tailors' tutors;] i. e. invent fashions  
for them. WARBURTON.

<sup>5</sup> No hereticks burn'd, but wenches' suitors:] The disease to

When every case in law is right ;  
 No squire in debt, nor no poor knight ;  
 When slanders do not live in tongues ;  
 Nor cutpurses come not to throngs ;  
 When usurers tell their gold i' the field ;  
 And bawds and whores do churches build ;—  
 Then shall the realm of Albion  
 Come to great confusion <sup>6</sup>.  
 Then comes the time <sup>7</sup>, who lives to see't,  
 That going shall be us'd with feet.

This prophecy Merlin shall make ; for I live before  
 his time. [Exit.]

which *wenches' suitors* are particularly exposed, was called, in  
 Shakspeare's time, the *brenning* or *burning*. JOHNSON.

So, in Isaiah, iii. 24 : “ — and *burning* instead of *beauty*.”

STEEVENS.

<sup>6</sup> Then shall the realm of Albion

Come to great confusion.] These lines are taken from Chau-  
 cer. Puttenham, in his *Art of Poetry*, 1589, quotes them as fol-  
 lows :

“ When faith fails in priestes saws,  
 “ And lords hests are holden for laws,

“ And robbery is tane for purchase,

“ And letchery for solace,

“ Then shall the realm of Albion

“ *Be brought* to great confusion.” STEEVENS.

<sup>7</sup> Then comes the time, &c.] This couplet Dr. Warburton  
 transposed, and placed after the fourth line of this prophecy. The  
 four lines, “ When priests,” &c. according to his notion, are “ a  
 satirical description of the *present manners*, as *future* ;” and the  
 six lines from “ When every case”—to “ churches build,” “ a satirical  
 description of future manners, which the corruption of the present  
 would prevent from ever happening.” His conception of the first  
 four lines is, I think, just ; but, instead of his far-fetched conceit  
 relative to the other six lines, I should rather call them an *ironical*,  
 as the preceding are a *satirical*, description of the time in which  
 our poet lived. The transposition recommended by this critick,  
 and adopted in the late editions, is, in my opinion, as unnecessary  
 as it is unwarrantable. MALONE.

## SCENE III.

A Room in GLOSTER's Castle.

*Enter GLOSTER and EDMUND.*

*GLO.* Alack, alack, Edmund, I like not this unnatural dealing: When I desired their leave that I might pity him, they took from me the use of mine own house; charged me, on pain of their perpetual displeasure, neither to speak of him, entreat for him; nor any way sustain him.

*EDM.* Most savage, and unnatural!

*GLO.* Go to; say you nothing: There is division between the dukes; and a worse matter than that: I have received a letter this night;—'tis dangerous to be spoken;—I have locked the letter in my closet: these injuries the king now bears will be revenged home; there is part of a power already footed\*: we must incline to the king. I will seek him, and privily relieve him: go you, and maintain talk with the duke, that my charity be not of him perceived: If he ask for me, I am ill, and gone to bed. If I die for it, as no less is threatened me, the king my old master must be relieved. There is some strange thing toward, Edmund; pray you, be careful. [*Exit.*]

*EDM.* This courtesy, forbid thee, shall the duke Instantly know; and of that letter too:— This seems a fair deserving, and must draw me That which my father loses; no less than all; The younger rises, when the old doth fall. [*Exit.*]

\* Quartos, *landed.*

## SCENE IV.

A Part of the Heath, with a Hovel.

*Enter LEAR, KENT, and Fool.*

**KENT.** Here is the place, my lord ; good my lord,  
enter :

The tyranny of the open night's too rough  
For nature to endure. [*Storm still.*]

**LEAR.** Let me alone.

**KENT.** Good my lord, enter here.

**LEAR.** Wilt break my heart <sup>8</sup> ?

**KENT.** I'd rather break mine own : Good my  
lord, enter.

**LEAR.** Thou think'st 'tis much, that this con-  
tentious \* storm

Invades us to the skin : so 'tis to thee ;  
But where the greater malady is fix'd,  
The lesser is scarce felt <sup>9</sup>. Thou'dst shun a bear :  
But if thy flight lay toward the raging sea <sup>1</sup>,

\* Quartos, *crulentious*.

<sup>8</sup> Wilt break my heart ?] I believe that Lear does not address this question to Kent, but to his own bosom. Perhaps, therefore, we should point the passage thus :

“ Wilt break, my heart ? ”

The tenderness of Kent indeed induces him to reply, as to an interrogation that seemed to reflect on his own humanity.

STEEVENS.

<sup>9</sup> But where the greater malady is fix'd,

The lesser is scarce felt.] That of two concomitant pains, the greater obscures or relieves the less, is an aphorism of Hippocrates. See *Disquisitions, Metaphysical and Literary*, by F. Sayers, M. D. 1793, p. 68.

So, in Spenser's *Fairy Queen*, b. i. c. vi. :

“ He lesser pangas can bear who hath endur'd the chief.”

STEEVENS.

<sup>1</sup> — RAGING sea,] Such is the reading of that which appears

Thou'dst meet the bear i' the mouth. When the  
 mind's free,  
 The body's delicate : the tempest in my mind  
 Doth from my senses take all feeling else,  
 Save what beats there.—Ffilial ingratitude !  
 Is it not as this mouth should tear this hand,  
 For lifting food to't ?—But I will punish home :—  
 No, I will weep no more.—In such a night  
 To shut me out !—Pour on ; I will endure <sup>2</sup> :—  
 In such a night as this ! O Regan, Goneril !—  
 Your old kind father, whose frank heart gave you  
 all <sup>3</sup>,—

O, that way madness lies ; let me shun that ;  
 No more of that,—

*KENT.* Good my lord, enter here.

*LEAR.* Pr'ythee, go in thyself ; seek thine own  
 ease ;

This tempest will not give me leave to ponder  
 On things would hurt me more.—But I'll go in :

to be the elder of the two quartos. The other, with the folio,  
 reads,—*roaring sea.* STEEVENS.

Quartos A and B read *raging* ; quarto C, *roring.* BOSWELL.

<sup>2</sup> — In such a night

To shut me out !—Pour on ; I will endure :] Omitted in the  
 quartos. STEEVENS.

<sup>3</sup> Your old kind father, whose frank heart gave you all,] I  
 have already observed that the words, *father, brother, rather,* and  
 many of a similar sound, were sometimes used by Shakspeare as  
 monosyllables. The editor of the folio, supposing the metre to  
 be defective, omitted the word *you,* which is found in the quartos.

MALONE.

That our author's versification, to modern ears, (I mean to such  
 as have been tuned by the melody of an exact writer like Mr. Pope)  
 may occasionally appear overloaded with syllables, I cannot deny ;  
 but when I am told that he used the words—*father, brother,* and  
*rather,* as monosyllables, I must withhold my assent in the most  
 decided manner. STEEVENS.

See the Essay on Shakspeare's Versification for a full answer to  
 Mr. Steevens's objections to Mr. Malone's notion on this subject.

BOSWELL.



In, boy; go first<sup>4</sup>.—[*To the Fool.*] You houseless  
poverty,—

Nay, get thee in. I'll pray, and then I'll sleep.—  
[*Fool goes in.*]

Poor naked wretches, wheresoe'er you are,  
That bide the pelting of this pitiless storm \*,  
How shall your houseless heads, and unfed sides,  
Your loop'd and window'd raggedness<sup>5</sup>, defend you

\* Quartos, *night*.

<sup>4</sup> In, boy; go first, &c.] These two lines were added in the author's revision, and are only in the folio. They are very judiciously intended to represent that humility, or tenderness, or neglect of forms, which affliction forces on the mind. JOHNSON.

<sup>5</sup> — loop'd and WINDOW'D raggedness,] So, in *The Amorous War*, 1648 :

“ — spare me a doublet which

“ Hath linings in't, and no glass *windows*.”

This allusion is as old as the time of Plautus, in one of whose plays it is found.

Again, in the comedy already quoted :

“ ——— this jerkin

“ Is wholly made of *doors*.” STEVENS.

*Loop'd* is full of small apertures, such as were made in ancient castles, for firing ordnance, or spying the enemy. These were wider without than within, and were called *loops* or *loop-holes* : which Coles, in his *Latin Dictionary*, 1679, renders by the word *fenestella*. MALONE.

*Loops*, as Mr. Henley observes, particularly in castles and towers, were often designed “ for the admission of light, where windows would have been incommodious.” Shakspeare, he adds, “ in *Othello*, and other places, has alluded to them.”

To discharge ordnance, however, from *loop-holes*, according to Mr. Malone's supposition, was, I believe, never attempted, because almost impossible ; although such outlets were sufficiently adapted to the use of arrows. Many also of these *loops*, still existing, were contrived before fire arms had been introduced. STEVENS.

Mr. Warton, in his excellent edition of Milton's *Juvenile Poems*, (p. 511,) quotes the foregoing line as explanatory of a passage in that poet's verses In *Quintum Novembris* :

*Tarda fenestratis figens vestigia calceis.*

*Talis, uti fama est, vasta Franciscus eremo*

*Tetra vagabatur solus per lustra ferarum——.*”

*Bat*, from the succeeding, in Buchanan's *Franciscanus et*

From seasons such as these? O, I have ta'en  
 Too little care of this! Take physick, pomp;  
 Expose thyself to feel what wretches feel;  
 That thou may'st shake the superflux to them,  
 And show the heavens more just<sup>6</sup>.

EDG. [*Within.*] Fathom<sup>7</sup> and half, fathom and  
 half! Poor Tom!

[*The Fool runs out from the Hovel.*]

FOOL. Come not in here, nuncle, here's a spirit.  
 Help me, help me!

KENT. Give me thy hand.—Who's there?

FOOL. A spirit, a spirit; he says his name's poor  
 Tom.

KENT. What art thou that dost grumble there  
 i' the straw?

Come forth.

*Enter EDGAR, disguised as a Madman.*

EDG. Away! the foul fiend follows me!—  
 Through the sharp hawthorn blows the cold  
 wind\*.—

\* First folio, *blow the winds.*

Fratres, these shoes or buskins with *windows on them* appear to  
 have composed a part of the habit of the Franciscan order:

*Atque fenestratum soleas captare cothurnum.*

The Parish Clerk, in Chaucer, (*Canterbury Tales*, v. 3318,  
 edit. 1775,) has "*Poullis windows corven on his shoes.*"

HOLT WHITE.

<sup>6</sup> ——— Take physick, pomp;

Expose thyself to feel what wretches feel;

That thou may'st shake the superflux to them,

And show the heavens more just.] A kindred thought occurs  
 in Pericles, Prince of Tyre:

"O let those cities that of plenty's cup

"And her prosperities so largely taste,

"With their superfluous riots,—hear these tears;

"The misery of Tharsus may be theirs." MALONE.

<sup>7</sup> Fathom, &c.] This speech of Edgar is omitted in the quartos.  
 He gives the sign used by those who are sounding the depth at sea.

STEEVENS.

Humph! go to thy cold bed<sup>8</sup>, and warm thee.

*LEAR.* Hast thou given all to thy two daughters<sup>9</sup>?  
And art thou come to this?

*EDG.* Who gives any thing to poor Tom? whom  
the foul fiend hath led through fire and through  
flame<sup>\*1</sup>, through ford and whirlpool, over bog and  
quagmire; that hath laid knives under his pillow<sup>2</sup>,

\* Quarto omits *through flame*.

<sup>8</sup> Humph! go to thy cold bed, &c.] So, in the introduction  
to *The Taming of the Shrew*, Sly says, "go to thy cold bed and  
warm thee." A ridicule, I suppose, on some passage in a play as  
absurd as *The Spanish Tragedy*. STEEVENS.

This line is a sneer on the following one spoken by Hieronimo  
in *The Spanish Tragedy*, Act II.:

"What outcries pluck me from my naked bed." WHALLEY.

"Humph! go to thy *cold* bed, and warm thee." Thus the  
quartos. The editor of the folio 1623, I suppose, thinking the  
passage nonsense, omitted the word *cold*. This is not the only  
instance of unwarrantable alterations made even in that valuable  
copy. That the quartos are right, appears from the Induction to  
*The Taming of the Shrew*, where the same words occur. See  
vol. v. p. 359. MALONE.

<sup>9</sup> Hast thou given all to thy two daughters?] Thus the  
quartos. The folio reads, "Didst thou give all to thy two daugh-  
ters?" STEEVENS.

<sup>1</sup> — led through fire and through flame.] Alluding to the  
*ignis fatuus*, supposed to be lights kindled by mischievous beings  
to lead travellers into destruction. JOHNSON.

<sup>2</sup> — laid knives under his pillow.] He recounts the tempta-  
tions by which he was prompted to suicide; the opportunities of  
destroying himself, which often occurred to him in his melancholy  
moods. JOHNSON.

Shakspeare found this charge against the fiend, with many  
others of the same nature, in Harsnet's Declaration, and has used  
the very words of it. The book was printed in 1603. See Dr.  
Warburton's note, Act IV. Sc. I.

Infernal spirits are always represented as urging the wretched  
to self-destruction. So, in *Dr. Faustus*, 1604:

"Swords, poisons, halters, and envenom'd steel,

"Are laid before me to dispatch myself." STEEVENS.

The passage in Harsnet's book which Shakspeare had in view,  
is this:

"This Exam<sup>t</sup>. further sayth, that one Alexander, an apothecary,

and halters in his pew; set ratsbane by his porridge; made him proud of heart, to ride on a bay trotting-horse over four-inched bridges, to course his own shadow for a traitor:—Bless thy five wits<sup>3</sup>!

carie, having brought with him from London to Denham on a time a new halter, and two blades of knives, did leave the same upon the gallerie floore, in her maisters house.—A great search was made in the house to know how the said halter and knife-blades came thither,—till Ma. Mainy in his next fit said, it was reported that the *devil layd* them in the gallerie, that *some of those that were possessed, might either hang themselves with the halter, or kill themselves with the blades.*"

The kind of temptation which the fiend is described as holding out to the unfortunate, might also have been suggested by the story of Cordila, in *The Mirroure for Magistrates*, 1575, where *Despaire* visits her in prison, and shows her various instruments by which she may rid herself of life:

"And there withall she spred her garments lap assyde,  
 "Under the which a thousand things I sawe with eyes;  
 "Both knives, sharpe swords, poynadoes all bedyde  
 "With bloud, and poynsons prest, which she could well devise."  
 MALONE.

<sup>3</sup> — Bless thy five wits!] So the five senses were called by our old writers. Thus in the very ancient interlude of *The Five Elements*, one of the characters is Sensual Appetite, who with great simplicity thus introduces himself to the audience:

"I am callyd sensual apetyte,  
 "All creatures in me deleyte,  
 "I comforte the *wyttys five*;  
 "The tastyng smelling and herynge  
 "I refreshe the syghte and felynge  
 "To all creaturs alyve."

Sig. B. iij. PERCY.

So again, in *Every Man, a Morality*:

"*Every man*, thou art made, thou hast thy *wyttes five*."

Again, in *Hycke Scorne*:

"I have spent amys my *v wittes*."

Again, in *The Interlude of the Four Elements*, by John Rastell, 1519:

"Brute bestis have memory and their *wyttes five*."

Again; in the first book of Gower, *De Confessione Amantis*:

"As touchende of my *wittes five*." STEEVENS.

Shakspeare, however, in his 141st Sonnet, seems to have considered the *five wits*, as distinct from the *senses*:

Tom's a-cold.—O, do de, do de, do de.—Bless thee from whirlwinds, star-blasting, and taking<sup>4</sup>! Do poor Tom some charity, whom the foul fiend vexes: There could I have him now,—and there,—and there,—and there again, and there.

[*Storm continues.*]

*LEAR.* What, have his daughters brought him to this pass?—

Could'st thou save nothing? Did'st thou give them all?

*FOOL.* Nay, he reserved a blanket, else we had been all shamed.

*LEAR.* Now, all the plagues that in the pendulous air

Hang fated o'er men's faults<sup>5</sup>, light on thy daughters!

*KENT.* He hath no daughters, sir.

*LEAR.* Death, traitor! nothing could have subdu'd nature

To such a lowness, but his unkind daughters.—  
Is it the fashion, that discarded fathers  
Should have thus little mercy on their flesh?  
Judicious punishment! 'twas this flesh begot  
Those pelican daughters<sup>6</sup>.

"But my *five wits*, nor my *five senses* can

"Dissuade one foolish heart from serving thee." MALONE.

See *Much Ado About Nothing*, vol. vii. p. 11, n. 6. BOSWELL.

<sup>4</sup> — taking?] To take is to blast, or strike with malignant influence:

"—— strike her young bones,

"Ye taking airs, with lameness!" JOHNSON.

<sup>5</sup> Now, all the PLAGUES that in the pendulous air  
Hang fated o'er men's faults,] So, in *Timon of Athens*:

"Be as a planetary plague, when Jove

"Will o'er some high-iced city hang his poison

"In the sick air." BOSWELL.

<sup>6</sup> — pelican daughters.] The young pelican is fabled to suck the mother's blood. JOHNSON.

So, in Decker's *Honest Whore*, 1630, second part:

*EDG.* Pillicock sat <sup>6</sup> on pillicock's-hill ;—  
Halloo, halloo, loo, loo !

*FOOL.* This cold night will turn us all to fools  
and madmen.

*EDG.* Take heed o' the foul fiend : Obey thy pa-  
rents ; keep thy word justly <sup>7</sup> ; swear not ; commit  
not <sup>8</sup> with man's sworn spouse ; set not thy sweet  
heart on proud array : Tom's a-cold.

*LEAR.* What hast thou been ?

*EDG.* A serving-man, proud in heart and mind ;  
that curled my hair <sup>9</sup> ; wore gloves in my cap <sup>1</sup>, served

“ Shall a silly bird pick her own breast to nourish her young  
ones ? the *pelican* does it, and shall not I ? ”

Again, in *Love in a Maze*, 1632 :

“ The *pelican* loves not her young so well

“ That digs upon her breast a hundred springs.”

STEEVENS.

<sup>6</sup> *PILLICOCK* sat, &c.] I once thought this a word of Shak-  
speare's formation ; but the reader may find it explained in Min-  
shew's Dict. p. 365, Article 3299-2.—*Killico* is one of the devils  
mentioned in Harsenet's Declaration. The folio reads—*Pillicock-  
hill*. I have followed the quartos. MALONE.

The inquisitive reader may also find an explanation of this word  
in a note annexed to Sir Thomas Urquart's translation of Rabe-  
lais, vol. i. b. i. ch. ii. p. 184, edit. 1750. STEEVENS.

<sup>7</sup> — keep thy word justly ;] Both the quartos, and the folio,  
have *words*. The correction was made in the second folio.

MALONE.

<sup>8</sup> — COMMIT not, &c.] The word *commit* is used in this sense  
by Middleton, in *Women beware Women* :

“ His weight is deadly who *commits* with strumpets.”

STEEVENS.

<sup>9</sup> — PROUD in heart and mind ; that CURLED MY HAIR, &c.]  
“ Then Ma. Mainy, by the instigation of the first of the seaven  
[spirits], began to set his hands unto his side, *curled his hair*, and  
used such gestures, as Ma. Edmunds [the exorcist] presently af-  
firmed that that spirit was *Pride*. Herewith he began to curse and  
banne, saying, What a poxe do I here ? I will stay no longer  
among a company of rascal priests, but go to the court, and brave  
it amongst my fellows, the noblemen there assembled.” *Hars-  
net's Declaration*, &c. 1603.

“ — shortly after they [the seven spirits] were all cast forth,

the lust of my mistress's heart, and did the act of darkness with her; swore as many oaths as I spake words, and broke them in the sweet face of heaven: one, that slept in the contriving of lust, and waked to do it: Wine loved I deeply; dice dearly; and in woman, out-paramoured the Turk: False of heart, light of ear<sup>2</sup>, bloody of hand; Hog in sloth, fox in stealth, wolf in greediness<sup>3</sup>, dog in madness, lion

and in such manner as Ma. Edmunds directed them, which was, that every devil should depart in some certaine forme representing either a beast or some other creature, that had the resemblance of that sinne whereof he was the chief author: whereupon the spirit of *pride* departed in the forme of a *peacock*; the spirit of *sloth* in the likeness of an *asse*; the spirit of *envie* in the similitude of a *dog*; the spirit of *gluttony* in the form of a *wolfe*; and the other devils had also in their departure their particular likenesses agreeable to their natures." MALONE.

<sup>1</sup> — wore gloves in my cap.] i. e. His mistress's favours: which was the fashion of that time. So, in the play called *Campaspe*: "Thy men turned to women, thy soldiers to *lovers*, *gloves worn in velvet caps*, instead of plumes in graven helmets."

WARBURTON.

It was anciently the custom to wear *gloves* in the hat on three distinct occasions, viz. as the favour of a mistress, the memorial of a friend, and as a mark to be challenged by an enemy. Prince Henry boasts that he *will pluck a glove from the commonest creature*, and fix it in his helmet; and *Tucca* says to Sir *Quintilian*, in *Decker's Satirōmastix*: "— Thou shalt wear her *glove* in thy worshipful *hat*, like to a leather brooch:" and *Pandora* in *Lyly's Woman in the Moon*, 1597:

" — he that first presents me with his head,

" Shall wear my *glove* in favour of the deed."

*Portia*, in her assumed character, asks *Bassanio* for his *gloves*, which she says she will wear *for his sake*: and King Henry V. gives the pretended *glove* of *Alençon* to *Fluellen*, which afterwards occasions his quarrel with the English soldier. STEEVENS.

<sup>2</sup> — light of ear,] Credulous of evil, ready to receive malicious reports. JOHNSON.

<sup>3</sup> — Hog in sloth, fox in stealth, wolf in greediness, &c.] The *Jesuits* pretended to cast the seven deadly sins out of *Mainy* in the shape of those animals that represented them; and before each was cast out, *Mainy* by gestures acted that particular sin; curling his hair to show *pride*, vomiting for *gluttony*, gaping and

in prey. Let not the creaking of shoes, nor the rustling of silks, betray thy poor heart to women: Keep thy foot out of brothels, thy hand out of plackets<sup>4</sup>, thy pen from lenders' books<sup>5</sup>, and defy the foul fiend.—Still through the hawthorn blows the cold wind: Says suum, mun, ha no nonny, dolphin my boy, my boy, sessa; let him trot by<sup>6</sup>.

[*Storm still continues.*]

snoring for sloth, &c.—*Harsnet's Book*, pp. 279, 280, &c. To this probably our author alludes. STEEVENS.

<sup>4</sup> — thy hand out of PLACKETS,] It appeareth from the following passage in *Any Thing for a Quiet Life*, a silly comedy, that *placket* doth not signify the petticoat in general, but only the aperture therein: “—between which is discovered the *open part* which is now called the *placket*.” Bayley in his Dictionary, giveth the same account of the word.

Yet peradventure, our poet hath some deeper meaning in *The Winter's Tale*, where Autolycus saith—“you might have pinched a *placket*, it was senseless:”—and, now I bethink me, sir Thomas Urquart, knight, in his translation of that wicked varlet Rabelais, styleth the instrument wherewith *Garagantua* played at carnal tennis, his “*placket-racket*.” See that work, vol. i. p. 184, edit. 1750.

Impartiality nevertheless compelleth me to observe, that *Master Coles* in his Dictionary hath rendered *placket* by *sinus muliebris*, and a pleasant commentator who signeth himself T. C. hath also produced instances in favour of that signification; for, saith he, —but hear we his own words: “Peradventure a *placket* signified neither a petticoat nor any part of one; but a *stomacher*.” See the word *Torace* in Florio's Italian Dict. 1598. “The brest or bulke of a man.—Also a *placket* or *stomacher*.”—The word seems to be used in the same sense in *The Wandering Whores*, &c. a comedy, 1663: “If I meet a cull in *Morefields*, I can give him leave to dive in my *placket*.”

So that, after all, this matter is enwrapped in much and painful uncertainty. AMNER.

<sup>5</sup> — thy pen from lenders' books,] So, in *All Fools*, a comedy, by Chapman, 1605:

“If I but write my name in mercers' books,

“I am as sure to have at six months end

“A rascal at my elbow with his mace,” &c. STEEVENS.

<sup>6</sup> Says suum, mun, ha no nonny, dolphin my boy, my boy, sessa; let him trot by.] The quartos read—“the cold wind; hay,



**LEAR.** Why, thou were better in thy grave, than to answer with thy uncovered body this extremity

no on ny, Dolphin my boy, my boy, *cease*, let him trot by." The folio—"the cold wind : sayes suum, mun, nonny, Dolphin my boy, boy *Sessey*, let him trot by." The text is formed from the two copies. I have printed *Sessa*, instead of *Sessey*, because the same cant word occurs in the Induction to *The Taming of the Shrew*: "Therefore, *paucas pallabris*; let the world slide : *Sessa*." MALONE.

"Hey no nonny" is the burthen of a ballad in *The Two Noble Kinsmen*, (said to be written by Shakspeare, in conjunction with Fletcher,) and was probably common to many others. The folio introduces it into one of *Ophelia's* songs.

"Dolphin, my boy, my boy,

"Cease, let him trot by ;

"It seemeth not that such a foe

"From me or you would fly."

This is a stanza from a very old ballad written on some battle fought in France, during which the King, unwilling to put the suspected valour of his son the *Dauphin*, i. e. *Dolphin*, (so called and spelt at those times,) to the trial, is represented as desirous to restrain him from any attempt to establish an opinion of his courage on an adversary who wears the least appearance of strength ; and at last assists in propping up a dead body against a tree for him to try his manhood upon. Therefore, as different champions are supposed to cross the field, the King always discovers some objection to his attacking each of them, and repeats these two lines as every fresh personage is introduced :

"Dolphin, my boy, my boy," &c.

The song I have never seen, but had this account from an old gentleman, who was only able to repeat part of it, and died before I could have supposed the discovery would have been of the least importance to me.—As for the words, *says suum, mun*, they are only to be found in the first folio, and were probably added by the players, who, together with the compositors, were likely enough to corrupt what they did not understand, or to add more of their own to what they already concluded to be nonsense.

STEEVENS.

Coke cries out, in *Bartholomew Fair* :

"God's my life !—He shall be *Dauphin my boy* !" FARMER :

It is observable that the two songs to which Mr. Steevens refers for the burden of "Hey no nonny," are both sung by girls distracted from disappointed love. The meaning of the burden may be inferred from what follows.—*Drayton's Shepherd's Garland*, 1593, 4to. :

of the skies.—Is man no more than this? Consider him well: Thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume:—Ha! here's three of us are sophisticated!—Thou art the thing itself: unaccommodated man is no more but such a poor, bare, forked animal as thou art.—Off, off, you lendings:—Come; unbutton here<sup>7</sup>.—

[*Tearing off his clothes.*

*Fool.* Pr'ythee, nuncle, be contented; this is a naughty night to swim in<sup>8</sup>.—Now a little fire in a wild field were like an old lecher's heart<sup>9</sup>; a small

“Who ever heard thy pipe and pleasing vaine,  
“And doth but heare this scurrill minstralcye,  
“These *noninos* of filthie ribauldry,  
“That doth not muse.”

Again, in *White's Wit of a Woman*: “—these dauncers sometimes do teach them trickes above trenchmore, yea and sometimes such lavoltas, that they mount so high, that you may see their *hey nony, nony, nony, no.*” HENLEY.

“Hey nonny, nonny,” although sometimes used by those who thought an indecent meaning might not be so offensive, when nonsensically expressed, was nothing more than a common burthen of a song, like *fal lal* or *derry down*. Amiens, in *As You Like It*, was certainly not a girl distracted from disappointed love, and he employs it without any such meaning as is here ascribed to it. BOSWELL.

<sup>7</sup> — Come; unbutton here.] Thus the folio. One of the quartos reads—*Come on, be true.* STEEVENS.

Quartos A and B read so; quarto C, *come on.* BOSWELL.

<sup>8</sup> — a NAUGHTY night to swim in.] So, Tusser, chap. xlii. fol. 93:

“Ground grauellie, sandie, and mixed with claie,

“Is *naughtie* for hops anie manner of waie.”

*Naughty* signifies *bad, unfit, improper*. This epithet which, as it stands here, excites a smile, in the age of Shakspeare was employed on serious occasions. The merriment of the Fool, therefore, depended on his general image, and not on the quaintness of its auxiliary. STEEVENS.

<sup>9</sup> — an old lecher's heart;] This image appears to have been imitated by Beaumont and Fletcher, in *The Humorous Lieutenant*:

“———— an *old man's* loose desire

“Is like the glow-worm's light the apes so wonder'd at;

spark, all the rest of his body cold.—Look, here comes a walking fire.

EDG. This is the foul fiend Flibbertigibbet<sup>1</sup>: he begins at curfew, and walks till the first cock<sup>2</sup>; he gives the web and the pin<sup>3</sup>, squints the eye, and

“ Which when they gather'd sticks, and laid upon't,  
“ And blew and blew, turn'd tail, and went out presently.”

STEEVENS.

<sup>1</sup> — Flibbertigibbet:] We are not much acquainted with this fiend. Latimer, in his Sermons, mentions him; and Heywood, among his sixte hundred of Epigrams, edit. 1576, has the following, *Of calling one Flebergibet*:

“ Thou *Flebergibet, Flebergibet*, thou wretch!

“ Wottest thou whereto last part of that word doth stretch?

“ Leave that word, or I'll baste thee with a libet:

“ Of all words I hate words that end with gibet.”

STEEVENS.

“ *Frateretto, Fliberdigibet, Hoberdidance, Tocobatto*, were four devils of the round or morrice. . . . These four had forty assistants under them, as themselves doe confesse.” *Harsnet*, p. 49. PERCY.

<sup>2</sup> — he begins at CURFEW, and walks till the first cock;] It is an old tradition that spirits were relieved from the confinement in which they were held during the day, at the time of curfew, that is, at the close of day; and were permitted to wander at large till the first cock-crowing. Hence, in *The Tempest*, they are said to “rejoice to hear the solemn curfew.” See *Hamlet*, Act I. Sc. I.:

“ — and at his [the cock's] warning,

“ Whether in sea or fire, in earth or air,

“ The extravagant and erring spirit hies

“ To his confine.”

Again, Sc. V.:

“ I am thy father's spirit,

“ Doom'd for a certain time to walk the night,

“ And for the day confin'd to fast in fires—.” MALONE.

See *Tempest*, Act I. Sc. II. [note on “shall for that vast of night that they may work.”] STEEVENS.

<sup>3</sup> — web and the pin,] Diseases of the eye. JOHNSON.

So, in *Every Woman in her Humour*, 1609. One of the characters is giving a ludicrous description of a lady's face, and when he comes to her eyes he says, “a *pin and web* argent, in hair du roy.” STEEVENS.

The *pin and web* was a cataract. See Florio's *Dict. voce Cataracta*. MALONE.

makes the hare-lip ; mildews the white wheat, and hurts the poor creature of earth.

*Saint Withold footed thrice the wold ;  
He met the night-mare, and her nine-fold ;  
Bid her alight,  
And her troth plight,  
And, aroint thee, witch, aroint thee !*

The Lapland method of cure for " a disease of the eyes called the *pin and web*, which is an imperfect stage of a cataract, is given by Acerbi in his *Travels*, vol. ii. p. 290. BLAKESWAY.

\* *Saint Withold footed thrice the wold ;  
He met the night-mare, and her NINE-FOLD ;  
Bid her alight,  
And her troth plight,*

*And, aroint thee, witch, aroint thee !*] We should read it thus :  
" Saint Withold footed thrice the wold,  
" He met the night-mare, and her name told,  
" Bid her alight, and her troth plight,  
" And aroint thee, witch, aroint thee right."

i. e. Saint Withold traversing the *wold* or *downs*, met the night-mare ; who having told her name, he obliged her to *alight* from those persons whom she rides, and *plight her troth* to do no more mischief. This is taken from a story of him in his legend. Hence he was invoked as the patron saint against that distemper. And these verses were no other than a popular charm, or *night-spell* against the *Epialtes*. The last line is the formal execration or apostrophe of the speaker of the charm to the witch, *aroint thee right*, i. e. *départ forthwith*. *Bedlams*, gipsies, and such like vagabonds, used to sell these kinds of spells or charms to the people. They were of various kinds for various disorders, and addressed to various saints. We have another of them in the *Monsieur Thomas* of Fletcher, which he expressly calls a *night-spell*, and is in these words :

" Saint George, Saint George, our lady's knight,  
" He walks by day, so he does by night ;  
" And when he had her found,  
" He her heat and her bound ;  
" Until to him her troth she plight,  
" She would not stir from him that night." WARBURTON.

This is likewise one of the " magical cures " for the *incubus*, quoted, with little variation, by Reginald Scott in his *Discovery of Witchcraft*, 1584. STEEVENS.

In the old quarto the corruption is such as may deserve to be noted. " Swithald footed thrice the olde anelthu night moore

KENT. How fares your grace ?

*Enter GLOSTER, with a Torch.*

LEAR. What's he ?

and her nine fold bid her, O light and her troth plight and aint thee, with aint thee." JOHNSON.

Her *nine fold* seems to be put (for the sake of the rhyme) instead of her *nine foals*. I cannot find this adventure in the common legends of St. Vitalis, who, I suppose, is here called St. Withold. TYRWHITT.

Shakspeare might have met with St. Withold in the old spurious play of King John, where this saint is invoked by a Franciscan friar. The *wold* I suppose to be the true reading. So, in The Coventry Collection of Mysteries, Mus. Brit. Vesp. D. viii. p. 23, Herod says to one of his officers :

" Seyward bolde, walke thou on *wolde*,  
" And wysely behold all abowte." &c.

Dr. Hill's reading, the *cold*, (mentioned in the next note,) is the reading of Mr. Tate in his alteration of this play in 1681.

Lest the reader should suppose the compound—night-mare, has any reference to horse-flesh, it may be observed that *marra*, Saxon, signifies an *incubus*. See Keysler, Antiquitat. sel. Septentrion. p. 497, edit. 1720. STEEVENS.

It is pleasant to see the various readings of this passage. In a book called the Actor, which has been ascribed to Dr. Hill, it is quoted " *Swithin footed thrice the cold.*" Mr. Colman has it in his alteration of Lear—

" *Swithin footed thrice the world.*"

The ancient reading is *the olds* : which is pompously corrected by Mr. Theobald, with the help of his friend Mr. Bishop, to the *wolds* : in fact it is the same word. Spelman writes, *Burton upon olds* : the provincial pronunciation is still the *oles* : and that probably was the vulgar orthography. Let us read then,

*St. Withold footed thrice the oles,*  
He met the night-mare, and her nine *foles*, &c.

FARMER,

I was surprised to see in the Appendix to the last edition of Shakspeare, [i. e. that of 1773] that my reading of this passage was " *Swithin footed thrice the world.*" I have ever been averse to capricious variations of the old text; and, in the present instance, the rhyme, as well as the sense, would have induced me to abide by it. *World* was merely an error of the press. *Wold* is a word still in use in the North of England; signifying a kind of down near the sea. A large tract of country in the East-Riding of Yorkshire is called the *Wolds*. COLMAN.

*KENT.* Who's there? What is't you seek?

*GLO.* What are you there? Your names?

*EDG.* Poor Tom; that eats the swimming frog, the toad, the tadpole, the wall-newt, and the water<sup>5</sup>; that in the fury of his heart, when the foul fiend rages, eats cow-dung for sallets; swallows the old rat, and the ditch-dog; drinks the green mantle of the standing pool; who is whipped from tything to tything<sup>6</sup>, and stocked, punished, and imprisoned<sup>7</sup>; who hath had three suits to his back,

Both the quartos and the folio have *old*, not *olds*. *Old* was merely the word *wold* misspelled, from following the sound. There are a hundred instances of the same kind in the old copies of these plays.

For what purpose the Incubus is enjoined to *plight her troth*, will appear from a passage in Scott's *Discovery of Witchcraft*, 1584, which Shakspeare appears to have had in view: "— howbeit, there are magical cures for it, [the *night-mare* or *incubus*,] as for example:

"S. George, S. George, our ladies knight,

"He walk'd by daie, so did he by night,

"Until such time as he hir found:

"He hir beat and he hir bound,

"Until hir troth she to him plight

"She would not come to hir [r. *him*] that night."

Her *nine fold* are her *nine familiars*. *Aroint thee!* [*Dii te averruncent!*] is explained in *Macbeth*, Act I. Sc. III. Saint Withold is introduced in the old play of *King John*:

"Sweet St. Withold of thy lenitie,

"Defend us from extremitie." MALONE.

<sup>5</sup> — the wall-newt, and the WATER;] i. e. the water-newt. This was the phraseology of Shakspeare's time. "He was a wise man and a merry," was the common language. So Falstaff says to Shallow, "he is your serving-man, and your husband," i. e. husband-man. Rowe repeated the word *newt*. MALONE.

<sup>6</sup> — whipped from TYTHING TO TYTHING,] A *tything* is a division of a place, a district; the same in the country, as a ward in the city. In the Saxon times every hundred was divided into *tythings*. Edgar alludes to the acts of Queen Elizabeth and James I. against rogues, vagabonds, &c. In the Stat. 39 Eliz. ch. 4, it is enacted, that every vagabond, &c. shall be publicly whipped and sent from parish to parish. STEEVENS.

<sup>7</sup> — and stocked, punished, and imprisoned;] So the folio.

six shirts to his body, horse to ride, and weapon to wear,—

*But mice, and rats, and such small deer,  
Have been Tom's food for seven long year*<sup>8</sup>.

Beware my follower:—Peace, Smolkin; peace<sup>9</sup>,  
thou fiend!

*GLO.* What, hath your grace no better company?

*EDG.* The prince of darkness is a gentleman<sup>1</sup>;  
Modo he's call'd, and Mahu<sup>2</sup>.

The quartos read, perhaps rightly—"and stock-punished, and imprisoned." MALONE.

<sup>8</sup> *But mice, and rats, and such small DEER,  
Have been Tom's food for seven long year.*] This distich is part of a description given in the old metrical romance of Sir Bevis, of the hardships suffered by Bevis, when confined for seven years in a dungeon:

"Rattes and myce and such smal dere

"Was his meate that seven yere." Sig. F. iij. PERCY.

*Dere* was used for animals in general. So Barclay in his Eclogues, 1570:

"————— Everie sorte of dere

"Shrunk under shadowes abating all their chere." MALONE.

<sup>9</sup> — Peace, SMOLKIN; peace,] "The names of other punie spirits cast out of Trayford were these: Hilco, *Smolkin*, Hillio," &c. *Harsnet*, p. 49. PERCY.

<sup>1</sup> The prince of darkness is a gentleman;] This is spoken in resentment of what Gloster had just said—"Has your grace no better company?" STEEVENS.

<sup>2</sup> The prince of darkness is a gentleman;

MODO he's call'd, and MAHU.] So, in *Harsnet's Declaration*, *Mahu* was the chief devil that had possession of Sarah Williams; but another of the possessed, named Richard Mainy, was molested by a still more considerable fiend called *Modu*. See the book already mentioned, p. 268, where the said Richard Mainy deposes: "Furthermore it is pretended . . . that there remaineth still in mee the prince of all other devils, whose name should be *Modu*." He is elsewhere called, "the prince *Modu*." So, p. 269: "When the said priesta had dispatched their business at Hackney (where they had been exorcising Sarah Williams) they then returned towards mee, upon pretence to cast the great Prince *Modu* . . . out mee." STEEVENS.

In *The Goblins*, by Sir John Suckling, a catch is introduced which concludes with these two lines:

*GLO.* Our flesh and blood, my lord, is grown so vile,

That it doth hate what gets it.

*EDG.* Poor Tom's a-cold.

*GLO.* Go in with me ; my duty cannot suffer<sup>3</sup>  
To obey in all your daughters' hard commands :  
Though their injunction be to bar my doors,  
And let this tyrannous night take hold upon you ;  
Yet have I ventur'd to come seek you out,  
And bring you where both fire and food is ready.

*LEAR.* First let me talk with this philosopher :—  
What is the cause of thunder ?

*KENT.* Good my lord, take his offer ;  
Go into the house.

*LEAR.* I'll talk a word with this same learned<sup>4</sup>  
Theban<sup>4</sup> :—  
What is your study ?

*EDG.* How to prevent the fiend, and to kill ver-  
min.

*LEAR.* Let me ask you one word in private.

*KENT.* Impórtune him once more to go, my lord,  
His wits begin to unsettle<sup>5</sup>.

\* Quartos, *most learned.*

" The prince of darkness is a gentleman :

" *Mahu, Mahu* is his name."

I am inclined to think this catch not to be the production of Suckling, but the original referred to by Edgar's speech. REED.

<sup>3</sup> — cannot suffer—] i. e. My duty will not suffer *me*, &c.

M. MASON.

<sup>4</sup> — learned Theban :] Ben Jonson in his *Masque of Pan's Anniversary*, has introduced a Tinker whom he calls a *learned Theban*, perhaps in ridicule of this passage. STEVENS.

<sup>5</sup> His wits begin to unsettle.] On this occasion, I cannot prevail on myself to omit the following excellent remark of Mr. Horace Walpole, [now Lord Orford] inserted in the postscript to his *Mysterious Mother*. He observes, that when "Belvidera talks of

" *Lutes, laurels, seas of milk, and ships of Amber*, — she is not mad, but light-headed. When madness has taken possession of a person, such character ceases to be fit for the stage, or at least should appear there but for a short time ; it being the



*GLO.* Can'st thou blame him ?  
His daughters seek his death :—Ah, that good  
Kent !—

He said it would be thus :—Poor banish'd man !—  
Thou say'st, the king grows mad ; I'll tell thee,  
friend,

I am almost mad myself : I had a son,  
Now outlaw'd from my blood ; he sought my life,  
But lately, very late ; I lov'd him, friend,—  
No father his son dearer : true to tell thee,

[*Storm continues.*

The grief hath craz'd my wits. What a night's  
this !

I do beseech your grace,—

*LEAR.* O, cry you mercy,  
Noble philosopher, your company.

*EDG.* Tom's a-cold.

*GLO.* In fellow, there, to the hovel : keep thee  
warm.

*LEAR.* Come, let's in all.

*KENT.* This way, my lord.

*LEAR.* With him ;

I will keep still with my philosopher.

*KENT.* Good my lord, sooth him ; let him take  
the fellow.

*GLO.* Take him you on.

*KENT.* Sirrah, come on ; go along with us.

*LEAR.* Come, good Athenian.

*GLO.* No words, no words :

Hush.

business of the theatre to exhibit passions, not distempers. The finest picture ever drawn, of a head discomposed by misfortune, is that of King Lear. His thoughts dwell on the ingratitude of his daughters, and every sentence that falls from his wildness excites reflection and pity. Had frenzy entirely seized him, our compassion would abate : we should conclude that he no longer felt unhappiness. Shakspeare wrote as a philosopher, Oway as a poet." STEVENS.

*Edg. Child Rowland to the dark tower came<sup>o</sup>,  
His word was still,—Fie, foh, and fum,  
I smell the blood of a British man.* [Exeunt.]

<sup>o</sup> *Child Rowland to the dark tower came,*] The word *child* (however it came to have this sense) is often [as Mr. Jennens has remarked,] applied to *Knights*, &c. in old historical songs and romances; of this, innumerable instances occur in *The Reliques of ancient English Poetry*. See particularly in vol. i. s. iv. v. 97, where, in a description of a battle between two knights, we find these lines:

“The Eldridge knighte, he prick’d his steed;  
“Syr Cawline bold abode:  
“Then either shook his trusty spear,  
“And the timber these two *children* bare  
“So soon in sunder slode.”

See in the same volumes the ballads concerning the *child of Elle*, *child waters*, *child Maurice*, (vol. iii. s. xx.) &c. The same idiom occurs in Spenser’s *Fairy Queen*, where the famous knight sir Tristram is frequently called *Child Tristram*. See b. v. c. ii. st. 8. 13; b. vi. c. ii. st. 36; *ibid.* c. viii. st. 15. PERCY.

Beaumont and Fletcher, in *The Woman’s Prize*, refer also to this:

“—— a mere hobby-horse  
“She made the *Child Rowland*.”

In *Have With You to Saffron Walden*, or *Gabriel Harvey’s Hunt is Up*, 1598, part of these lines repeated by Edgar is quoted: “—— a pedant, who will find matter enough to dilate a whole daye of the First invention of

“Fy, fa, fum,  
“I smell the blood of an Englishman.”

Both the quartos read:

“—— to the dark *town* come.” STEEVENS.

*Child* is a common term in our old metrical romances and ballads; and is generally, if not always, applied to the hero or principal personage, who is sometimes a *knight*, and sometimes a *thief*. Syr Tryamour is repeatedly so called both before and after his knighthood. I think, however, that this line is part of a translation of some Spanish, or perhaps, French ballad. But the two following lines evidently belong to a different subject: I find them in the second part of *Jack and the Giants*, which, if not as old as Shakspeare’s time, may have been compiled from something that was so: They are uttered by a giant:

“*Fee, faw, fum,*  
“*I smell the blood of an Englishman;*  
“Be he alive, or be he dead,  
“I’ll grind his bones to make me bread.”

## SCENE V.

A Room in GLOSTER'S Castle.

*Enter CORNWALL and EDMUND.*

CORN. I will have my revenge, ere I depart his house.

EDM. How, my lord, I may be censured, that nature thus gives way to loyalty, something fears me to think of.

CORN. I now perceive, it was not altogether your brother's evil disposition made him seek his death; but a provoking merit<sup>7</sup>, set a-work by a reproveable badness in himself.

EDM. How malicious is my fortune, that I must repent to be just! This is the letter he spoke of, which approves him an intelligent party to the ad-

*English* is here judiciously changed to *British*, because the characters are *Britons*, and the scene is laid long before the English had any thing to do with this country. Our author is not so attentive to propriety on every occasion. RITSON.

Mr. Capell observes in a note, which, from its great length, I have been compelled to abridge, that *Child Rowland* means the knight *Orlando*. He would read *come*, with the quartos, absolutely (*Orlando being come to the dark tower*); and supposes a line to be lost "which spoke of some giant, the inhabitant of that tower, and the smeller-out of *Child Rowland*, who comes to encounter him." He proposes to fill up the passage thus:

"Child Rowland to the dark tower come,

"The giant roar'd, and out he ran;

"His word was still," &c. BOSWELL.

<sup>7</sup> — but a PROVOKING merit,] *Provoking*, here means *stimulating*; a merit he felt in himself, which irritated him against a father that had none. M. MASON.

Cornwall, I suppose, means the merit of Edmund, which, being noticed by Gloster, provoked or instigated Edgar to seek his father's death. Dr. Warburton conceived that the merit spoken of was that of Edgar. But how is this consistent with the rest of the sentence? MALONE.

vantages of France. O heavens! that this treason were not, or not I the detector!

*CORN.* Go with me to the duchess.

*EDM.* If the matter of this paper be certain, you have mighty business in hand.

*CORN.* True, or false, it hath made thee earl of Gloster. Seek out where thy father is, that he may be ready for our apprehension.

*EDM.* [*Aside.*] If I find him comforting<sup>8</sup> the king, it will stuff his suspicion more fully.—I will persevere in my course of loyalty, though the conflict be sore between that and my blood.

*CORN.* I will lay trust upon thee; and thou shalt find a dearer \* father in my love. [*Exeunt.*]

## SCENE VI.

A Chamber in a Farm-House, adjoining the Castle.

*Enter GLOSTER, LEAR, KENT, Fool, and EDGAR.*

*GLO.* Here is better than the open air; take it thankfully: I will piece out the comfort with what addition I can: I will not be long from you.

*KENT.* All the power of his wits has given way to his impatience:—The gods reward your kindness! [*Exit GLOSTER.*]

*EDG.* Frateretto calls me; and tells me, Nero is an angler<sup>9</sup> in the lake of darkness. Pray, innocent', and beware the foul fiend.

\* First folio, *dear.*

<sup>8</sup> — comforting —] He uses the word in the juridical sense for *supporting, helping*, according to its derivation; "*salvia confortat nervos.*"—*Schol. Sal.* JOHNSON.

Johnson refines too much on this passage; *comforting* means merely giving *comfort or assistance*. So Gloster says, in the beginning of the next scene: "—I will piece out the *comfort* with what addition I can." M. MASON.

**FOOL.** Prythee, nuncle, tell me<sup>2</sup>, whether a madman be a gentleman, or a yeoman?

**LEAR.** A king, a king!

**FOOL**<sup>3</sup>. No; he's a yeoman, that has a gentleman to his son: for he's a mad yeoman, that sees his son a gentleman before him.

**LEAR.** To have a thousand with red burning spits  
Come whizzing in upon them<sup>4</sup>:—

<sup>2</sup> FRATERETTO calls me; and tells me, Nero is an angler, &c.] See the quotation from Harsnet, p. 159, n. 1.

Mr. Upton observes that Rabelais, b. ii. c. xxx. says that Nero was a fidler in hell, and Trajan an angler.

Nero is introduced in the present play above 800 years before he was born. MALONE.

The History of Gargantua had appeared in English before 1575, being mentioned in Langham's Letter, printed in that year.

RITSON.

<sup>1</sup> — Pray, INNOCENT,] Perhaps he is here addressing the Fool. Fools were anciently called *Innocents*. So, in *All's Well That Ends Well*, Act IV. Sc. III.: “—the Sheriff's Fool—a dumb *innocent*, that could not say him nay.”

Again, in *The Whipper of the Satyre his Pennance in a White Sheet*, &c. 1601:

“A gentleman that had a wayward *foole*,  
“To passe the time, would needs at push-pin play;  
“And playing false, doth stirre the wayring stoole:  
“The *innocent* had spi'd him, and cri'd stay,” &c.

STEEVENS.

<sup>2</sup> Fool, Prythee, NUNCLE, tell me,] And before, in the same Act, Sc. III.:—“Cry to it, *nuncle*.” Why does the Fool call the old King, *nuncle*? But we have the same appellation in *The Pilgrim*, by Fletcher:

“Farewell, *nuncle*.” Act IV. Sc. I.

And in the next scene, alluding to Shakspeare:

“What mops and mowes it makes.” WHALLEY.

See Mr. Vaillant's very decisive remark on this appellation, p. 54, n. 6. STEEVENS.

<sup>3</sup> Fool.] This speech is omitted in the quartos. STEEVENS.

<sup>4</sup> Come WHIZZING in upon them:] The old copies have—*hizzing*, a mere corruption, from imperfect enunciation, which has been followed in all the modern editions. The verb is to *whizz*, not to *hizz*. The word is again used by our author in *Julius Cæsar*:

“The exhalations *whizzing* in the air

“Give so much light that I may read by them.”

**EDG.** <sup>4</sup> The foul fiend bites my back.

**FOOL.** He's mad, that trusts in the tameness of a wolf, a horse's health <sup>5</sup>, a boy's love, or a whore's oath.

**LEAR.** It shall be done, I will arraign them straight :—

Come, sit thou here, most learned justicer <sup>6</sup>;—

[*To EDGAR.*

Thou, sapient sir, sit here. [*To the Fool.*]—Now, you she foxes !—

**EDG.** Look, where he stands and glares !—  
Wantest thou eyes <sup>7</sup> at trial, madam <sup>8</sup> ?

*To whizz, Coles renders by—strideo. Dict. 1676. MALONE. May it not rather mean hissing? Quarto A spells the word hissing. BOSWELL.*

<sup>4</sup> *Edg.*] This and the next thirteen speeches (which Dr. Johnson had enclosed in crotchets) are only in the quartos. STEEVENS.

<sup>5</sup> — a horse's HEALTH.] Without doubt we should read—*heels*, i. e. to stand behind him. WARBURTON.

Shakspeare is here speaking not of things maliciously treacherous, but of things uncertain and not durable. A horse is above all other animals subject to diseases. JOHNSON.

*Heels* is certainly right. “*Trust not a horse's heel, nor a dog's tooth,*” is a proverb in Ray's Collection; as ancient at least as the time of our Edward II. :

Et ideo Babio in comœdiis insinuat, dicens ;

‘ In fide, dente, *pede*, mulieris, *equi*, canis, est *fraus*.’

Hoc sic vulgariter est dici :

“ Till horsis fote thou never traist,

“ Till hondis toth, no woman's faith.”

*Forduni Scotichronicon*, l. xiv. c. xxxii.

That in the text is probably from the *Italian*. RITSON.

<sup>6</sup> — most learned JUSTICER ;] The old copies read—*justice*. The correction was made by Mr. Theobald. MALONE.

*Justicer*, from *Justitiarius*, was the old term, as we learn from Lambard's *Eirenarcha* : “ And of this it commeth that M. Fitzherbert (in his treatise of the Justices of Peace,) calleth them *justicers* (contractly for *justiciars*) and not *justices*, as we commonly, and not altogether unproperly, doe name them.”

BOSWELL.

<sup>7</sup> Wantest, &c.] I am not confident that I understand the meaning of this desultory speech. When Edgar says, “ Look

*Come o'er the bourn, Bessy, to me* :—

*FOOL. Her boat hath a leak,  
And she must not speak  
Why she dares not come over to thee.*

where he stands and glares," he seems to be speaking in the character of a madman, who thinks he sees the fiend. "Wantest thou eyes at trial, madam?" is a question which appears to be addressed to the visionary Goneril, or some other abandon'd female, and may signify, 'Do you want to attract admiration, even while you stand at the bar of justice?' Mr. Seward proposes to read, *wanton'st* instead of *wantest*. STEEVENS.

<sup>8</sup> — at trial, madam?] It may be observed that Edgar, being supposed to be found by chance, and therefore to have no knowledge of the rest, connects not his ideas with those of Lear, but pursues his own train of delirious or fantastick thought. To these words, "At trial, madam?" I think therefore that the name of Lear should be put. The process of the dialogue will support this conjecture. JOHNSON.

<sup>9</sup> *Come o'er the bourn, Bessy, to me* :] Both the quartos and the folio have—o'er the *broome*. The correction was made by Mr. Steevens. MALONE.

As there is no relation between *broom* and a *boat*, we may better read :

"Come o'er the *brook*, Bessy, to me." JOHNSON.

At the beginning of A Very Mery and Pythie Commedie, called, The Longer Thou Livest, The More Foole Thou Art, &c. Imprinted at London by Wylliam How, &c. black letter, no date, "Entreth Moros, counterfaiing a vain gesture and foolish countenance, synging the foote of many songs, as foolcs were wont;" and among them is this passage, which Dr. Johnson has very justly suspected of corruption :

"Com over the *boorne* Bessé,

"My little pretie Bessé,

"Com over the *boorne*, Bessé, to me."

This song was entered on the books of the Stationers' Company in the year 1564.

A *boorne* in the north signifies a *rivulet* or *brook*. Hence the names of many of our villages terminate in *burn*, as *Milburn*, *Sherburn*, &c. The former quotation, together with the following instances, at once confirm the justness of Dr. Johnson's remark, and support the reading :

So, in Drayton's Polyolbion, Song 1 :

"The *bourns*, the brooks, the becks, the rills, the rivulets."

Again, in Spenser's Fairy Queen, b. ii. c. vi.:

"My little boat can safely passe this perilous *bourne*."

*Edg.* The foul fiend haunts poor Tom in the voice of a nightingale<sup>1</sup>. *Hopdance* cries in Tom's belly<sup>2</sup> for two white herring<sup>3</sup>. Croak not, black angel; I have no food for thee.

Shakspeare himself, in *The Tempest*, appears to have discriminated *bound* from *bound of land* in general:

“*Bourn*, bound of land, tilth, vineyard, none.”

Again, in *The Vision of Pierce Plowman*, line 8:

“Under a brode banke by *bourne syde*.”

To this I may add, that *bound*, a boundary, is from the French *borne*. *Bourne*, or (as it ought to be spelt) *burn*, a rivulet, is from the German *burn*, or *born*, a well. STEEVENS.

There is a peculiar propriety in this address, that has not, I believe, been hitherto observed. Bessy and poor Tom, it seems, usually travelled together. The author of *The Court of Conscience*, or *Dick Whippers Sessions*, 1607, describing *beggars*, *idle rogues*, and *counterfeit madmen*, thus speaks of these associates:

“Another sort there is among you; they

“Do rage with furie as if they were so frantique

“They knew not what they did, but every day

“Make sport with stick and flowers like an antique;

“Stowt roge and harlot counterfeited gomme;

“One calls herself poor *Besse*, the other *Tom*.”

The old song of which Mr. Steevens has given a part, consisted of nine lines, but they are not worth insertion. MALONE.

“Come o'er the *bound*, Bessy, to me.” Mad women who travel about the country, still go in Shropshire, and, perhaps, elsewhere, under the name of “*cousin Betties*.” BLAKEWAY.

<sup>1</sup> — in the voice of a nightingale.] Another deponent in Harsnet's book, (p. 225,) says, that the mistress of the house kept a *nightingale* in a cage, which being one night called, and conveyed away into the garden, it was pretended the devil had killed it in spite. Perhaps this passage suggested to Shakspeare the circumstance of Tom's being haunted *in the voice of a nightingale*. PERCY.

<sup>2</sup> — Hopdance cries in Tom's belly—] In Harsnet's book, p. 194, 195, Sarah Williams (one of the pretended demoniacks) deposeth, “— that if at any time she did belch, as often times she did by reason that shee was troubled with a wind in her stomack, the priests would say at such times, that then the spirit began to rise in her . . . and that the wind was the devil.” And, “as she saith, if they heard any *croaking in her belly* . . . then they would make a wonderful matter of that.” . . . *Hoberdidance* is mentioned before in Dr. Percy's note. STEEVENS.



**KENT.** How do you, sir? Stand you not so amaz'd :

Will you lie down and rest upon the cushions ?

**LEAR.** I'll see their trial first :—Bring in the evidence.—

Thou robed man of justice, take thy place ;—

And thou, his yoke-fellow of equity, [To **EDGAR.**  
Bench by his side :—You are of the commission,  
Sit you too. [To **KENT.**

**EDG.** Let us deal justly.

*Sleepest, or wakest thou, jolly shephér<sup>d</sup> ?*

*Thy sheep be in the corn ;*

*And for one blast of thy minikin mouth,*

*Thy sheep shall take no harm.*

Pur<sup>s</sup> ! the cat is grey.

“ One time shee remembereth, that shee having the said *croaking in her belly*, they said it was the *devil* that was about the bed, that spake *with the voice of a toad*.” Ibidem. MALONE.

<sup>3</sup> — white herring.] *White herrings are pickled herrings.* See The Northumberland Household Book, p. 8. STEEVENS.

<sup>4</sup> *Sleepest, or wakest, &c.*] This seems to be a stanza of some pastoral song. A shepherd is desired to pipe, and the request is enforced by a promise, that though his sheep be in the corn, i. e. committing a trespass by his negligence, implied in the question, *Sleepest thou or wakest* ? yet a single tune upon his pipe shall secure them from the pound. JOHNSON.

*Minikin* was anciently a term of endearment. So, in the interlude of The Repentance of Marie Magdalaine, 1567, the Vice says, “ What *mynikin* carnal concupiscence ! ” Barrett, in his *Alvearie, or Quadruple Dictionary*, 1580, interprets *feat* by “ proper, well-fashioned, *minikin*, handsome.”

In The Interlude of the Four Elements, &c. printed by Rastell, 1519, Ignorance sings a song composed of the scraps of several others. Among them is the following line, on which Shakspeare may have designed a parody :

“ Sleepyst thou, wakyst thou, Geffery Coke.” STEEVENS.

<sup>5</sup> Pur !] This may be only an imitation of the noise made by a cat. *Purre* is, however, one of the devils mentioned in Harsnet's book, p. 50. MALONE.

**LEAR.** Arraign her first; 'tis Goneril. I here take my oath before this honourable assembly, she kicked the poor king her father.

**FOOL.** Come hither, mistress; Is your name Goneril?

**LEAR.** She cannot deny it.

**FOOL.** Cry you mercy, I took you for a joint-stool<sup>6</sup>.

**LEAR.** And here's another, whose warp'd looks proclaim

What store her heart is made of.—Stop her there! Arms, arms, sword, fire!—Corruption in the place! False justicer, why hast thou let her 'scape?

**EDG.** Bless thy five wits!

**KENT.** O pity!—Sir, where is the patience now, That you so oft have boasted to retain?

**EDG.** My tears begin to take his part so much, They'll mar my counterfeiting. [*Aside.*]

**LEAR.** The little dogs and all, Tray, Blanch, and Sweet-heart, see, they bark at me<sup>7</sup>.

**EDG.** Tom will throw his head at them:—Avaunt, you curs!

Be thy mouth or black or white<sup>8</sup>,  
Tooth that poisons if it bite;  
Mastiff, grey-hound, mongrel grim,  
Hound, or spaniel, brach, or lym<sup>9</sup>;

<sup>6</sup> Cry you mercy, I took you for a joint-stool.] This is a proverbial expression which occurs likewise in *Mother Bombie*, 1594, by Lyly. STEEVENS.

<sup>7</sup> — see, they bark at me.] The hint for this circumstance might have been taken from the pretended madness of one of the brothers in the translation of the *Menæchmi* of Plautus, 1595:

“Here's an old mastiff bitch stands barking at me,” &c.

STEEVENS.

<sup>8</sup> Be thy mouth or black or white,] To have *the roof of the mouth black* is in some dogs a proof that their breed is genuine.

STEEVENS.

Or bobtail tike<sup>1</sup>, or trundle-tail<sup>2</sup> ;  
Tom will make them<sup>3</sup> weep and wail :

9 — brach, or lym, &c.] Names of particular sorts of dogs.

POPE.

In Ben Jonson's Bartholomew Fair, Quarlous says,—“all the lime-hounds of the city should have drawn after you by the scent.”—A *limmer* or *leamer*, a dog of the chace, was so called from the *leam* or *leash* in which he was held till he was let slip. I have this information from Caius de Canibus Britannicis.—So, in the book of Antient Tenures, by T. B. 1679, the words, “canes domini regis lesos,” are translated “Leash hounds, such as draw after a hurt deer in a *leash*, or *liam*.”

Again, in The Muses Elysium, by Drayton :

“My dog-hook at my belt, to which my *lyam*'s ty'd.”

Again :

“My *hound* then in my *lyam*,” &c.

Among the presents sent from James I. to the king and queen of Spain were, “A cupple of *lyme-houndes* of singular qualities.”

Again, in Massinger's Bashful Lover :

“—smell out

“Her footing like a *lime-hound*.”

The late Mr. Hawkins, in his notes to The Return from Parnassus, p. 237, says, that a *rache* is a dog that hunts by scent wild beasts, birds, and even fishes, and that the female of it is called a *brache* ; and in Magnificence, an ancient interlude or morality, by Skelton, printed by Rastell, no date, is the following line :

“Here is a leyshe of *ratches* to renne an hare.”

STEEVENS.

What is here said of a *rache* might perhaps be taken by Mr. Hawkins, from Holinshed's Description of Scotland, p. 14, where the sleuthound means a bloodhound. The females of all dogs were once called *braches* ; and Ulitius upon Grattius observes, “*Racha* Saxonibus canem significabat unde Scoti hodie *Rache* pro cane foemina habent, quod Anglis est *Brache*.” TOLLET.

“—brach, or lym,” &c. The old copies have—*brache* or *hym*. The emendation was made by Sir T. Hanmer. A *brache* signified a particular kind of hound, and also a bitch. A *lym* or *lyme*, was a *blood-hound*. See Minsheu's Dict. in v. MALONE.

<sup>1</sup> — bobtail TIKE,] Tijk is the Runick word for a little, or worthless dog :

“Are Mr. Robinson's dogs turn'd *tikes*, with a wanion ?”

*Witches of Lancaster*, 1634. STEEVENS.

<sup>2</sup> — trundle-tail ;] This sort of dog is mentioned in a Woman killed with Kindness, 1617 :

For, with throwing thus my head,  
Dogs leap the hatch, and all are fled.

Do de, de, de. Sessa. Come <sup>4</sup>, march to wakes and fairs, and market towns:—Poor Tom, thy horn is dry <sup>5</sup>.

“ — your dogs are *trundle-tails* and curs.”  
Again, in The Booke of Huntynge, &c. bl. l. no date:

“ — dunghill dogs, *trindle-tails*,” &c. STEEVENS.

<sup>3</sup> Tom will make THEM —] Thus the quartos. Folio—will make *him*. MALONE.

<sup>4</sup> Do de, de de. Sessa. Come, &c.] The quartos read—*loudla, doudla*, come, &c. The folio as in the text, except that the word *Sessa* is spelt *sesse*. See p. 156, n. 6. MALONE.

Here is *sessey* again, which I take to be the French word *cessez* pronounced *cessey*, which was, I suppose, like some others in common use among us. It is an interjection enforcing cessation of any action, like, *be quiet, have done*. It seems to have been gradually corrupted into, *so, so*. JOHNSON.

This word is wanting in the quarto: in the folio it is printed *sese*. It is difficult in this place to say what is meant by it. It should be remembered, that just before, Edgar had been calling on *Bessey* to come to him; and he may now with equal propriety invite *Sessy* (perhaps a female name corrupted from *Cecilia*) to attend him to *wakes and fairs*. Nor is it impossible but that this may be a part of some old song, and originally stood thus:

“ Sissy, come march to wakes,

“ And fairs, and market towns —.”

So, in Humor's Ordinarie, an ancient collection of satires, no date:

“ To make *Sisse* in love withal.”

Again:

“ My heart's deare blood, sweet *Sisse* is my carouse.”

There is another line in the character of Edgar, which I am very confident I have seen in an old ballad, viz.:

“ Through the sharp hawthorn blows the cold wind.”

STEEVENS.

Dr. Johnson is surely right, in supposing that *sessy* is a corruption of *cessez, be quiet, stop, hold, let alone*. It is so used by Christofero Sly, the drunken Tinker, in The Taming of the Shrew, and by Edgar himself, in a preceding scene—“ Dolphin, my boy, *Sessy*; let him trot by.” But it does not seem equally clear that it has been corrupted into *so, so*. RITSON.

<sup>5</sup> — thy horn is dry.] Men that begged under pretence of lu-

LEAR. Then let them anatomize Regan, see what breeds about her heart: Is there any cause in nature, that makes these hard hearts \*?—You, sir,

\* Quartos, *this hardness.*

nacy used formerly to carry a horn, and blow it through the streets. JOHNSON.

So, in Decker's O per se O, 4to. 1612. He is speaking of beggars. 'The second begins:—what will you give *poor Tom* now? one pound of your sheepes feathers to make *Poore Tom* a blanket, or one cutting of your Sow side, &c. to make *poore Tom* a *sharing horne*, &c.—give *poore Tom* an old sheete to keepe him from the cold," &c. Sig. M 3.

A *horn* is at this day employed in many places in the country as a cup for drinking, but anciently the use of it was much more general. *Thy horn is dry*; however, appears to be a proverbial expression, introduced when a man has nothing further to offer, when he has said all he had to say. *Such a one's pipe's out*, is a phrase current in Ireland on the same occasion.

I suppose Edgar to speak these words *aside*. Being quite weary of his Tom o' Bedlam's part, and finding himself unable to support it any longer, he says privately, "—I can no more: all my materials for sustaining the character of Poor Tom are now exhausted; *my horn is dry*: i. e. has nothing more in it; and accordingly we have no more of his dissembled madness till he meets his father in the next Act, when he resumes it for a speech or two, but not without expressing the same dislike of it that he expresses here, "—I cannot daub it further." STEEVENS.

"Poor Tom, thy horn is dry." These words had not, I conceive, any such meaning as has been attributed to them.

A *horn* was usually carried about by every Tom of Bedlam, to receive such drink as the charitable might afford him, with whatever scraps of food they might give him. When, therefore, Edgar says, *his horn is dry*, or *empty*, I conceive he merely means, in the language of the character he assumes, to supplicate that it may be filled with drink. See a Pleasant Dispute between Coach and Sedan, 4to. 1636: "I have observed when a coach is appendant but two or three hundred pounds a yeere, marke it, the dogges are as leane as rakes; you may tell all their ribbes lying by the fire; and *Tom-a-Bedlam* may sooner eate *his horne*, than get it *filled with small drinke*; and for his old almes of bacon there is no hope in the world." This passage; I apprehend, puts the matter beyond dispute. A *horn* so commonly meant a *drinking cup*, that Coles's first explanation of it is in that sense: "A horn: *Vas cornu.*" MALONE.

I entertain you for one of my hundred ; only, I do not like the fashion of your garments : you will say, they are Persian attire <sup>6</sup> \* ; but let them be changed. [To EDGAR.

KENT. Now, good my lord, lie here <sup>7</sup>, and rest awhile.

LEAR. Make no noise, make no noise ; draw the curtains : So, so, so : We'll go to supper i' the morning : So, so, so.

FOOL. And I'll go to bed at noon <sup>8</sup>.

*Re-enter GLOSTER.*

GLO. Come hither, friend : Where is the king my master ?

KENT. Here, sir ; but trouble him not, his wits are gone.

GLO. Good friend, I pr'ythee take him in thy arms ;

I have o'er-heard a plot of death upon him :  
There is a litter ready ; lay him in't,  
And drive towards Dover, friend, where thou shalt meet

Both welcome and protection. Take up thy master :

If thou should'st dally half an hour, his life,

\* First folio omits *attire*.

<sup>6</sup> — you will say, they are Persian attire ;] Alluding, perhaps, to Clytus refusing the Persian robes offered him by Alexander.

STEVENS.

I can see no ground for suspecting any classical allusion in Lear's ravings in this passage, any more than where he terms Edgar a *Theban*. BOSWELL.

<sup>7</sup> — lie HERE,] i. e. on the cushions to which he points. He had before said—

“ Will you lie down, and rest upon the cushions ? ”

MALONE.

<sup>8</sup> And I'll go to bed at noon.] Omitted in the quartos.

STEEVE S.

With thine, and all that offer to defend him,  
Stand in assured loss: Take up, take up<sup>9</sup>;  
And follow me, that will to some provision  
Give thee quick conduct.

[*KENT*. Oppress'd nature sleeps<sup>1</sup>:—

This rest might yet have balm'd thy broken senses<sup>2</sup>,  
Which, if convenience will not allow,  
Stand in hard cure.—Come, help to bear thy  
master;

Thou must not stay behind. [*To the Fool*.

*GLO*. Come, come, away.

[*Exit KENT, GLOSTER, and the Fool,*  
*bearing off the King*.

*EDG*. When we our betters see bearing our woes,  
We scarcely think our miseries our foes.

<sup>9</sup> — Take up, take up;] One of the quartos reads—Take up  
*the king*, &c. the other—Take up *to keep*, &c. STEEVENS.

<sup>1</sup> Oppress'd nature sleeps:] These two concluding speeches by  
Kent and Edgar, and which by no means ought to have been cut  
off, I have restored from the old quarto. The soliloquy of Edgar  
is extremely fine; and the sentiments of it are drawn equally from  
nature and the subject. Besides, with regard to the stage, it is  
absolutely necessary: for as Edgar is not designed, in the consti-  
tution of the play, to attend the King to Dover, how absurd would  
it look for a character of his importance to quit the scene without  
one word said, or the least intimation what we are to expect from  
him? THEOBALD.

The lines inserted from the quarto are in crotchets. The omi-  
sion of them in the folio is certainly faulty: yet I believe the folio  
is printed from Shakspeare's last revision, carelessly and hastily  
performed, with more thought of shortening the scenes, than of  
continuing the action. JOHNSON.

<sup>2</sup> — thy broken senses,] The quarto, from whence this speech  
is taken, reads, "thy broken *sinews*." *Senses* is the conjectural  
emendation of Theobald. STEEVENS.

A passage in Macbeth adds support to Theobald's emendation:

"—— the innocent *sleep*,

"*Balm* of hurt minds—"

So afterwards in this play, more appositely, Act IV. Sc. VII.:

"The untun'd and jarring *senses*, O, wind up

"Of this child-changed father!" MALONE.

Who alone suffers, suffers most i' the mind ;  
 Leaving free things <sup>3</sup>, and happy shows, behind :  
 But then the mind much sufferance doth o'erskip,  
 When grief hath mates, and bearing fellowship <sup>4</sup>.  
 How light and portable my pain seems now,  
 When that which makes me bend, makes the king  
 bow ;

He childed, as I father'd !—Tom, away :  
 Mark the high noises <sup>5</sup> ; and thyself bewray <sup>6</sup>,

<sup>3</sup> — free things,] States clear from distress. JOHNSON.

<sup>4</sup> But then the mind much sufferance doth o'erskip,

When grief hath mates, and bearing fellowship.] So, in our  
 author's Rape of Lucrece :

“ And fellowship in woe doth woe assuage.”

Again, in Romeo and Juliet :

“ Or, if sour *woe* delights in fellowship—.”

Solamen miseris socios habuisse doloris.—*Incert. Auct.*

MALONE.

<sup>5</sup> Mark the high noises ;] Attend to the great events that are  
 approaching, and make thyself known when that *false opinion* now  
 prevailing against thee shall, in consequence of *just proof* of thy  
 integrity, revoke its erroneous sentence, and recall thee to honour  
 and reconciliation. JOHNSON.

By the *high noises*, I believe, are meant the loud tumults of the  
 approaching war.

Thus Claudian, in his Epist. ad Serenam :

*Præliaque altisoni referens Phlegræa mariti.* STEEVENS.

The *high noises* are perhaps the calamities and quarrels of those  
 in a higher station than Edgar, of which he has been just speaking.  
 The words, however, may allude to the proclamation which had  
 been made for bringing in Edgar :

“ I heard myself proclaim'd,

“ And by the happy hollow of a tree,

“ Escap'd the hunt.” MALONE.

<sup>6</sup> — and thyself BEWRAY,] *Bewray*, which at present has only  
 a dirty meaning, anciently signified to *betray*, to *discover*. In this  
 sense it is used by Spenser ; and in Promos and Cassandra, 1578 :

“ Well, to the king Andrugio now will hye,

“ Hap lyfe, hap death, his safetie to *bewray*.”

Again, in The Spanish Tragedy :

“ With ink *bewray* what blood began in me.”

Again, in Lyly's Endymion, 1591 :

“ ——— lest my head break, and so I *bewray* my brains.”

STEEVENS.



When false opinion, whose wrong thought defiles  
 thee<sup>7</sup>,  
 In thy just proof, repeals, and reconciles thee.  
 What will hap more to-night, safe scape the king!  
 Lurk, lurk.] [Exit.

## SCENE VII.

A Room in GLOSTER's Castle.

Enter CORNWALL, REGAN, GONERIL, EDMUND, and  
 Servants.

CORN. Post speedily to my lord your husband;  
 show him this letter:—the army of France is  
 landed:—Seek out the villain Gloster.

[*Exeunt some of the Servants.*]

REG. Hang him instantly.

GON. Pluck out his eyes.

CORN. Leave him to my displeasure.—Edmund,  
 keep you our sister company; the revenges we are  
 bound to take upon your traitorous father, are not  
 fit for your beholding. Advise the duke, where  
 you are going, to a most festinate preparation<sup>8</sup>; we  
 are bound to the like. Our posts shall be swift,  
 and intelligent betwixt us<sup>9</sup>. Farewell, dear sister;  
 —farewell, my lord of Gloster<sup>1</sup>.

<sup>7</sup> — whose wrong thought defiles thee.] The quartos, where  
 alone this speech is found, read—“whose wrong *thoughts* defile  
 thee.” The rhyme shows that the correction, which was made by  
 Mr. Theobald, is right. MALONE.

<sup>8</sup> — a most FESTINATE preparation;] Here we have the same  
 error in the first folio, which has happened in many other places;  
 the *u* employed instead of an *n*. It reads—*festiuante*. The quartos  
*festuant*. See Timon of Athens, Act IV. Sc. III. and vol. viii.  
 p. 176. MALONE.

<sup>9</sup> — and INTELLIGENT betwixt us.] So, in a former scene:

“ — spies and speculations

“ *Intelligent* of our state.” STEEVENS.

Thus the folio. The quartos read—“swift and *intelligence* be-  
 twixt us:” the poet might have written—swift *in* intelligence—

MALONE.

*Enter Steward.*

How now ? Where's the king ?

*STEW.* My lord of Gloster hath convey'd him hence :

Some five or six and thirty of his knights,  
Hot questrists after him<sup>2</sup>, met him at gate ;  
Who, with some other of the lord's dependants,  
Are gone with him towards Dover : where they  
boast

To have well-armed friends.

*CORN.* Get horses for your mistress.

*GON.* Farewell, sweet lord, and sister.

[*Exeunt GONERIL and EDMUND.*

*CORN.* Edmund, farewell.—Go, seek the traitor  
Gloster,

Pinion him like a thief, bring him before us :

[*Exeunt other Servants.*

Though well we may not pass upon his life  
Without the form of justice ; yet our power  
Shall do a courtesy to our wrath<sup>3</sup>, which men

<sup>1</sup> — my lord of Gloster.] Meaning Edmund, newly invested with his father's titles. The Steward, speaking immediately after, mentions the old earl by the same title. JOHNSON.

<sup>2</sup> Hot QUESTRISTS after him.] A *questrist* is one who goes in search or *quest* of another. Mr. Pope and Sir T. Hanmer read—*questers*. STEEVENS.

<sup>3</sup> Though well we may not PASS upon his life  
——— yet our power

Shall do a COURTESY to our wrath,] To do a *courtesy* is to gratify, to comply with. To *pass*, is to pass a judicial sentence.

JOHNSON.

I believe, “ do a *courtesy* to our wrath,” simply means—*bend* to our wrath, as a *courtesy* is made by *bending* the body.

The original of the expression, *to pass on any one*, may be traced from Magna Charta : “ — nec super eum ibimus, nisi per legale iudicium parium suorum.”

It is common to most of our early writers. So, in Acolastus, a comedy, 1540 : “ I do not nowe consider the mischievous pageants he hath played ; I do not now *pass* upon them.” Again,

May blame, but not control. Who's there? The traitor?

*Re-enter Servants, with GLOSTER.*

REG. Ingrateful fox! 'tis he.

CORN. Bind fast his corky arms<sup>4</sup>.

GLO. What mean your graces?—Good my friends, consider

You are my guests: do me no foul play, friends.

CORN. Bind him, I say. [*Servants bind him.*]

REG. Hard, hard:—O filthy traitor!

GLO. Unmerciful lady as you are, I am none<sup>5</sup>.

CORN. To this chair bind him:—Villain, thou shalt find— [*REGAN plucks his Beard.*]

GLO. By the kind gods<sup>6</sup>, 'tis most ignobly done  
To pluck me by the beard.

In If this be not a good Play, the Devil is in it, 1612: "A jury of brokers, impanel'd, and deeply sworn to *passé on* all villains in hell." STEEVENS.

<sup>4</sup> — corky arms.] Dry, withered, husky arms. JOHNSON.

As Shakspeare appears from other passages of this play to have had in his eye Bishop Harsnet's Declaration of Egregious Popish Impostures, &c. 1603, 4to. it is probable, that this very expressive, but peculiar epithet, *corky*, was suggested to him by a passage in that very curious pamphlet: "It would pose all the cunning exorcists, that are this day to be found, to teach an old *corkie* woman to writhe, tumble, curvet, and fetch her morice gambolés, as Martha Bressier (one of the possessed mentioned in the pamphlet) did."

PERCY.

<sup>5</sup> — I am none.] Thus the folio. The quartos read—"I am true." MALONE.

<sup>6</sup> By the kind gods,] We are not to understand by this the gods in general, who are beneficent and kind to men: but that particular species of them callèd by the ancients *dii hospitales*, *kind gods*. So, Plautus, in *Pœnulo*:

*Deum hospitalem ac tesseram mecum fero.* WARBURTON.

Shakspeare hardly received any assistance from mythology to furnish out a proper oath for Gloster. People always invoke their deities as they would have them show themselves at particular times in their favour; and he accordingly calls those *kind gods* whom he would wish to find so on this occasion. He does so yet

REG. So white, and such a traitor!

GLO. Naughty lady,  
These hairs, which thou dost ravish from my chin,  
Will quicken<sup>7</sup>, and accuse thee: I am your host;  
With robbers' hands, my hospitable favours<sup>8</sup>  
You should not ruffle thus. What will you do?

CORN. Come, sir, what letters had you late from  
France?

REG. Be simple-answer'd<sup>9</sup>, for we know the  
truth.

CORN. And what confederacy have you with the  
traitors  
Late footed in the kingdom?

REG. To whose hands have you sent the lunatick  
king,  
Speak.

GLO. I have a letter guessingly set down,  
Which came from one that's of a neutral heart,  
And not from one oppos'd.

CORN. Cunning.

REG. And false.

CORN. Where hast thou sent the king?

GLO. To Dover.

REG. Wherefore

a second time in this scene. Our own liturgy will sufficiently  
evince the truth of my supposition. STEEVENS.

Cordelia also uses the same invocation in the 4th Act:

"O, you *kind* gods,

"Cure this great breach in his abused nature!"

M. MASON.

<sup>7</sup> Will quicken,] i. e. quicken into life. M. MASON.

<sup>8</sup> — my hospitable FAVOURS —] *Favours* means the same as  
*features*, i. e. the different parts of which a face is composed.

So, in Drayton's epistle from Matilda to King John:

"Within the compass of man's face we see,

"How many sorts of several *favours* be.

Again, in David and Bethsabe, 1599:

"To daunt the *favours* of his lovely face." STEEVENS.

<sup>9</sup> Be simple-answer'd,] The old quarto reads, *Be simple an-*  
*swerer*.—Either is good sense: *simple* means *plain*. STEEVENS.

To Dover? Wast thou not charg'd at peril<sup>1</sup>—

CORN. Wherefore to Dover? Let him first answer that.

GLO. I am tied to the stake<sup>2</sup>, and I must stand the course<sup>3</sup>.

REG. Wherefore to Dover?

GLO. Because I would not see thy cruel nails  
Pluck out his poor old eyes; nor thy fierce sister  
In his anointed flesh stick boarish fangs<sup>4</sup>.  
The sea, with such a storm as his bare head  
In hell-black night endur'd, would have buoy'd up,  
And quench'd the stelled \* fires: yet, poor old heart,  
He holp the heavens to rain<sup>5</sup>.  
If wolves had at thy gate howl'd that stern time<sup>6</sup>,  
Thou should'st have said, *Good porter, turn the key*;

\* First folio, *steeled*.

<sup>1</sup> — THY peril —] I have inserted the pronoun—*thy*, for the sake of metre. STEEVENS.

<sup>2</sup> I am tied to the stake,] So, in Macbeth:

“They have *chain'd me to a stake*; I cannot fly,

“But, bear-like, I must fight the *course*.” STEEVENS.

<sup>3</sup> — the course.] The running of the dogs upon me.

JOHNSON.

<sup>4</sup> — STICK boarish fangs.] The quartos read—“*rash boarish fangs*.” This verb occurs in Spenser's Fairy Queen, b. iv. c. ii.: “And shields did share, and mailes did *rash*, and helmes did hew.” Again, b. v. c. iii.:

“*Rashing* off helmes, and rying plates asunder.”

To *rash* is the old hunting term for the stroke made by a wild boar with his fangs.

So, in Chapman's version of the eleventh Iliad:

“—————As when two chased boars

“Turn head gainst kennels of bold hounds, and *race way* through their gores.” STEEVENS.

<sup>5</sup> — to RAIN.] Thus the folio. The quartos read—to *rage*.

STEEVENS.

<sup>6</sup> — that STERN time,] Thus the folio. Both the quartos read—“that *dearn* time.” *Dearn* is a north-country word, signifying *lonely, solitary, secret, obscure, melancholy, uncomfortable, far from neighbours*. So, in The Valiant Scot:

“Of all thy joys the *dearne* and dismal end.”

All cruels else subscrib'd<sup>7</sup> :—But I shall see  
The winged vengeance overtake such children.

CORN. See it shalt thou never :—Fellows, hold  
the chair :—

Upon these eyes<sup>8</sup> of thine I'll set my foot.

[GLOSTER is held down in his Chair, while  
CORNWALL plucks out one of his Eyes, and  
sets his Foot on it.

GLO. He, that will think to live till he be old,  
Give me some help :—O cruel ! O ye gods !

REG. One side will mock another ; the other too.

CORN. If you see vengeance,—

SERV. Hold your hand, my lord :

I have serv'd you ever since I was a child ;  
But better service have I never done you,  
Than now to bid you hold.

REG. How now, you dog ?

SERV. If you did wear a beard upon your chin,  
I'd shake it on this quarrel : What do you mean ?

Again, in Spenser's *Fairy Queen*, b. ii. c. i. :

“ They heard a rueful voice that *dearnly cride*.”

Again, in Pericles, Prince of Tyre, 1609 :

“ By many a *dearne* and painful pearch.”

The reading in the text, however, is countenanced by the following passage in Chapman's version of the 24th Iliad :

“ — in this so *sterne* a time

“ Of night and danger—.” STEEVENS.

<sup>7</sup> — subscrib'd ;] Yielded, submitted to the necessity of the occasion. JOHNSON.

<sup>8</sup> Upon these eyes, &c.] In Selimus, Emperor of the Turks, one of the sons of Bajazet *pulls out the eyes* of an Aga on the stage, and says—

“ Yes, thou shalt live, but never see that day,

“ Wanting the tapers that should give thee light:

“ [*Pulls out his eyes*”

Immediately after, his hands are cut off. I have introduced this passage to show that Shakspeare's drama was not more sanguinary than that of his contemporaries. STEEVENS.

In Marston's *Antonio's Revenge*, 1602, Piero's tongue is torn out on the stage. MALONE.

CORN. My villain<sup>9</sup>! [*Draws and runs at him.*

SERV. Nay, then come on, and take the chance of anger.

[*Draws. They fight. CORNWALL is wounded.*

REG. Give me thy sword.—[*To another Serv.*]

A peasant stand up thus!

[*Snatches a Sword, comes behind, and stabs him.*

SERV. O, I am slain!—My lord, you have one eye left

To see some mischief on him:—O! [*Dies.*

CORN. Lest it see more, prevent it:—Out, vile jelly!

Where is thy lustre now?

[*Tears out GLOSTER's other Eye, and throws it on the Ground.*

GLO. All dark and comfortless.—Where's my son Edmund?

Edmund, enkindle \* all the sparks of nature,  
To quit this horrid act.

REG. Out, treacherous villain!

Thou call'st on him that hates thee: it was he  
That made the overture of thy treasons<sup>1</sup> to us;  
Who is too good to pity thee.

GLO. O my follies!

Then Edgar was abus'd.—

Kind gods, forgive me that, and prosper him!

REG. Go, thrust him out at gates, and let him  
smell

His way to Dover.—How is't, my lord? How look  
you?

\* Quartos, *unbridle.*

<sup>9</sup> My villain!] *Villain* is here perhaps used in its original sense of one in servitude. STEEVENS.

<sup>1</sup> —the OVERTURE of thy treasons —] *Overture* is here used for an opening or discovery. It was he who first laid thy treasons open to us. Coles, in his Dict. 1679, renders *Overture*, by *apertior apertura*. An *overt* act of treason, is the technical phrase. MALONE.

CORN. I have receiv'd a hurt:— Follow me, lady.

Turn out that eyeless villain;—throw this slave Upon the dunghill.—Regan, I bleed apace: Untimely comes this hurt: Give me your arm.

[Exit CORNWALL, led by REGAN;—Servants unbind GLOSTER, and lead him out.]

1 SERV. I'll never care what wickedness I do<sup>2</sup>, If this man comes to good.

2 SERV. If she live long, And, in the end, meet the old course of death<sup>3</sup>, Women will all turn monsters.

1 SERV. Let's follow the old earl, and get the Bedlam To lead him where he would; his roguish \* madness Allows itself to any thing.

2 SERV. Go thou; I'll fetch some flax<sup>4</sup>, and whites of eggs,

\* Quarto A omits *roguish*.

<sup>2</sup> I'll never care what wickedness I do,] This short dialogue I have inserted from the old quarto, because I think it full of nature. Servants could hardly see such a barbarity committed on their master, without pity; and the vengeance that they presume must overtake the actors of it, is a sentiment and doctrine well worthy of the stage. THEOBALD.

It is not necessary to suppose them the servants of Gloster; for Cornwall was opposed to extremity by his own servant.

JOHNSON.

<sup>3</sup> — meet the old course of death,] That is, *die a natural death*. MALONE.

<sup>4</sup> — some flax, &c.] This passage is ridiculed by Ben Jonson, in *The Case is Alter'd*, 1609: “—go, get a white of an egg, and a little flax, and close the breaches of the head, it is the most conducible thing that can be.” STEVENS.

*The Case is Alter'd* was written before the end of the year 1599; but Ben Jonson might have inserted this sneer at our author, between the time of King Lear's appearance, and the publication of his own play in 1609. MALONE.

I was not at liberty to omit this note, but Mr. Gifford has



To apply to his bleeding face. Now, heaven help  
him ! [Exeunt severally.]

ACT IV. SCENE I.

The Heath.

Enter EDGAR.

EDG. Yet better thus, and known to be con-  
temn'd<sup>s</sup>,

shown this charge against Jonson to be entirely groundless. I wish he had not expressed his dissent in such strong language.

BOSWELL.

<sup>s</sup> Yet better thus, and known to be contemn'd.] The meaning is, 'Tis better to be thus contemned, and known to yourself to be contemned.' Or perhaps there is an error, which may be rectified thus :

" Yet better thus *unknown* to be contemn'd."

When a man divests himself of his real character he feels no pain from contempt, because he supposes it incurred only by a voluntary disguise which he can throw off at pleasure. I do not think any correction necessary. JOHNSON.

The sentiment is this:—It is better to be thus contemn'd and know it, than to be flattered by those who secretly contemn us.

HENLEY.

I cannot help thinking that this passage should be written thus :

" Yet better thus *unknown* to be contemn'd,

" Than still contemn'd and flatter'd to be worse.

" The lowest," &c.

The quarto edition has no stop after *flatter'd*. The first folio, which has a comma there, has a colon at the end of the line.

The expression in this speech—" owes nothing to thy blasts—" (in a more learned writer) might seem to be copied from Virgil, *Æn.* xi. 51 :

*Nos juvenem exanimum, et nil jam cœlestibus ullis*

*Debentem, vano mœsti comitamur honore.* TYRWHITT.

I think with Mr. Tyrwhitt that Dr. Johnson's conjecture is well founded, and that the poet wrote—*unknown*. MALONE.

The meaning of Edgar's speech seems to be this. ' Yet it is

Than still contemn'd and flatter'd. To be worst,  
 The lowest and most dejected thing of fortune,  
 Stands still in esperance, lives not in fear<sup>6</sup> :  
 The lamentable change is from the best ;  
 The worst returns to laughter. Welcome then<sup>7</sup>,  
 Thou unsubstantial air, that I embrace!  
 The wretch, that thou hast blown unto the worst,  
 Owes nothing to thy blasts.—But who comes  
 here?—

*Enter GLOSTER, led by an old Man.*

My father, poorly led?—World, world, O world !  
 But that thy strange mutations make us hate thee<sup>8</sup>,  
 Life would not yield to age.

better to be thus, in this fixed and acknowledged contemptible state, than, living in affluence, to be flattered and despised at the same time. He who is placed in the worst and lowest state, has this advantage ; he lives in hope, and not in fear, of a reverse of fortune. The lamentable change is from affluence to beggary. He laughs at the idea of changing for the worse, who is already as low as possible.' SIR JOSHUA REYNOLDS.

<sup>6</sup> — lives not in fear :] So, in Milton's *Paradise Regained*, b. iii. :

“ For where no hope is left, is left no fear.” STEEVENS.

<sup>7</sup> — Welcome then,] The next two lines and a half are omitted in the quartos. STEEVENS.

<sup>8</sup> — World, world, O world !

But that thy strange mutations make us hate thee,] The sense of this obscure passage is, ‘ O world ! so much are human minds captivated with thy pleasures, that were it not for those successive miseries, each worse than the other, which overload the scenes of life, we should never be willing to submit to death, though the infirmities of old age would teach us to choose it as a proper asylum. Besides, by uninterrupted prosperity, which leaves the mind at ease, the body would generally preserve such a state of vigour as to bear up long against the decays of time.’ These are the two reasons, I suppose, why he said—

“ Life would not yield to age.”

And how much the pleasures of the body pervert the mind's judgment, and the perturbations of the mind disorder the body's frame, is known to all. WARBURTON.

O world ! if reverses of fortune and changes such as I now see

*OLD MAN.* O my good lord, I have been your tenant, and your father's tenant, these fourscore years.

*GLO.* Away, get thee away; good friend, be gone:

Thy comforts can do me no good at all,  
Thee they may hurt.

*OLD MAN.* Alack, sir \*, you cannot see your way.

*GLO.* I have no way, and therefore want no eyes;  
I stumbled when I saw: Full oft 'tis seen,  
Our means secure us<sup>9</sup>; and our mere defects

\* First folio omits *Alack, sir*.

and feel, from ease and affluence to poverty and misery, did not show us the little value of life, we should never submit with any kind of resignation to the weight of years, and its necessary consequence, infirmity and death. MALONE.

<sup>9</sup> Our MEAN secures us;] *Mean* is here a substantive, and signifies a *middle state*, as Dr. Warburton rightly interprets it. So, again, in *The Merchant of Venice*: "It is no mean happiness therefore to be seated in the *mean*." See more instances in Dr. Johnson's Dictionary. STEEVENS.

Both the quartos and the folio read—"our *means secure us*." The emendation was made by Mr. Pope. I am not sure that it is necessary. In Shakspeare's age writers often thought it necessary to use a plural, when the subject spoken of related to more persons than one. So, in the last Act of this play—"O, our *lives*' sweetness!" not, "O, our *life's* sweetness." Again:

"——— O, you mighty gods,

"This world I do renounce, and, in your *sights*," &c.

Again, in *King Richard III.*:

"To worry lambs, and lap their gentle *bloods*."

Again, in *Hamlet*:

"He seem'd to find his way without his eyes,

"For out o' doors he went without their *helps*."

Again, in *Othello*:

"——— a sort of men

"That in their *sleeps* will mutter their affairs."

*Means*, therefore, might have been here used as the plural of *mean*, or *moderate condition*. Gloucester's meaning is, that in a moderate condition or middle state of life, we are secure from those temptations to which the more prosperous and affluent are exposed; and our very wants prove in this respect an advantage.

MALONE.

I believe, *means* is only a typographical error. STEEVENS.

Prove our commodities.—Ah, dear son Edgar,  
The food of thy abused father's wrath!  
Might I but live to see thee in my touch<sup>1</sup>,  
I'd say, I had eyes again!

OLD MAN. How now? Who's there?

EDG. [*Aside.*] O gods! Who is't can say, *I am at the worst?*

I am worse than e'er I was.

OLD MAN. 'Tis poor mad Tom.

EDG. [*Aside.*] And worse I may be yet: The worst is not,

So long as we can say, *This is the worst*<sup>2</sup>.

OLD MAN. Fellow, where goest?

GLO. Is it a beggar-man?

OLD MAN. Madman and beggar too.

GLO. He has some reason, else he could not beg.  
I' the last night's storm I such a fellow saw;  
Which made me think a man a worm: My son  
Came then into my mind; and yet my mind  
Was then scarce friends with him: I have heard  
more since:

As flies to wanton boys, are we to the gods;  
They kill us for their sport<sup>3</sup>.

<sup>1</sup> — to see thee in my touch,] So, in another scene, "I see it feelingly." STEEVENS.

<sup>2</sup> — Who is't can say, *I am at the worst?*

———— The worst is not,

So long as we can say, *This is the worst.*] i. e. While we live; for while we yet continue to have a sense of feeling, something worse than the present may still happen. What occasioned this reflection was his rashly saying, in the beginning of this scene—

"———— To be worst,

"The lowest, and most dejected thing of fortune, &c.

"The wretch, that thou hast blown unto the worst," &c.

WARBURTON.

<sup>3</sup> As flies to wanton boys, are we to the gods;

They kill us for their sport.]

Dii nos quasi pilas homines habent.

*Plaut. Captiv. Prol. l. 22.*

Thus, also, in Sidney's *Arcadia*, lib. ii. :

*EDG.* How should this be?—

Bad is the trade must play the fool to sorrow,  
Ang'ring itself and others. [*Aside.*]—Bless thee,  
master!

*GLO.* Is that the naked fellow?

*OLD MAN.* Ay, my lord.

*GLO.* Then, pr'ythee, get thee gone: If, for my  
sake,

Thou wilt o'ertake us, hence a mile or twain,  
I the way to Dover, do it for ancient love;  
And bring some covering for this naked soul,  
Whom I'll entreat to lead me.

*OLD MAN.* Alack, sir, he's mad.

*GLO.* 'Tis the times' plague, when madmen lead  
the blind.

Do as I bid thee, or rather do thy pleasure;  
Above the rest, be gone.

*OLD MAN.* I'll bring him the best 'parrel that I  
have,

Come on't what will. [*Exit.*]

*GLO.* Sirrah, naked fellow.

*EDG.* Poor Tom's a-cold.—I cannot daub it<sup>4</sup>  
further. [*Aside.*]

*GLO.* Come hither, fellow.

*EDG.* [*Aside.*] And yet I must.—Bless thy sweet  
eyes, they bleed.

*GLO.* Know'st thou the way to Dover?

*EDG.* Both stile and gate, horse-way, and foot-  
path. Poor Tom hath been scared out of his good

“ — wretched human kinde,

“ *Balles* to the starres,” &c. STEEVENS.

The quartos read—“ They *bit* us for their sport.” MALONE.

<sup>4</sup> — I cannot *DAUB* it —] i. e. Disguise. WARBURTON.

So, in King Richard III.:

“ So smooth he *daub'd* his vice with show of virtue.”

Again, in one of the Paston Letters, vol. iii. p. 173: “ — and  
saith to her, there is good craft in *dawbing*.”

The quartos read, “ I cannot *dance* it further.” STEEVENS.

wits: Bless the good man from the foul fiend<sup>5</sup>!  
 [Five fiends<sup>6</sup> have been in poor Tom at once; of  
 lust, as *Obidicut*; *Hobbididance*, prince of dumb-  
 ness; *Mahu*, of stealing; *Modo*, of murder; and  
*Flibbertigibbet*, of mopping and mowing<sup>7</sup>; who  
 since possesses chamber-maids and waiting-women<sup>8</sup>.  
 So, bless thee, master!]

<sup>5</sup> Bless THE good man from the foul fiend! Thus the quartos.  
 The folio reads:

“ Bless thee, good man’s son, from the foul fiend! ”

MALONE.

“ Bless the good man from the foul fiend! ” This is sense, but  
 I think we should read—“ bless thee, good man,” &c. M. MASON.

<sup>6</sup> [Five FIENDS, &c.] The rest of this speech is omitted in the  
 folio. In Harsnet’s Book, already quoted, p. 163, we have an  
 extract from the account published by the exorcists themselves,  
 viz. “ By commaundement of the exorcist . . . the devil in Ma.  
 Mainy confessed his name to be Modu, and that he had besides  
 himself *seaven other spirits*, and all of them captains, and of  
 great fame.” “ Then Edmundes (the exorcist) began againe  
 with great earnestness, and all the company cried out, &c. . .  
 so as both that wicked prince Modu and his company might be  
 cast out.” This passage will account for “ five fiends having been  
 in poor Tom at once.” PERCY.

<sup>7</sup> *Flibbertigibbet*, of MOPPING AND MOWING;] “ If she have  
 a little helpe of the mother, epilepsie, or cramp, to teach her role  
 her eyes, wrie her mouth, gnash her teeth, starte with her body,  
 hold her armes and handes stiffe, make antike faces, grinne, *mow*  
 and *mop* like an ape,—then no doubt—the *young girle* is owle-  
 blasted and *possessed*.” *Harsnet’s Declaration*, p. 136. MALONE.

<sup>8</sup> — possesses chamber-maids and waiting-women.] Shak-  
 speare has made Edgar, in his feigned distraction, frequently al-  
 lude to a vile imposture of some English jesuits, at that time much  
 the subject of conversation; the history of it having been just then  
 composed with great art and vigour of style and composition by  
 Dr. S. Harsnet, afterwards archbishop of York, by order of the  
 privy-council, in a work intituled, *A Declaration of Egregious*  
*Popish Impostures to withdraw Her Majesty’s Subjects from their*  
*Allegiance, &c.* Practised by Edmunds, alias Weston, a Jesuit,  
 and divers Romish Priests his wicked Associates: printed 1603.  
 The imposture was in substance this. While the Spaniards were  
 preparing their armada against England, the jesuits were here  
 busy at work to promote it, by making converts: one method they  
 employed was to dispossess pretended demoniacks, by which arti-

*Glo.* Here, take this purse, thou whom the heaven's plagues  
Have humbled to all strokes: that I am wretched,  
Makes thee the happier:—Heavens, deal so still!  
Let the superfluous<sup>9</sup>, and lust-dieted man,  
That slaves your ordinance<sup>1</sup>, that will not see

vice they made several hundred converts amongst the common people. The principal scene of this farce was laid in the family of one Mr. Edmund Peckham, a Roman-catholick, where Marwood, a servant of Antony Babington's (who was afterwards executed for treason), Trayford, an attendant upon Mr. Peckham, and Sarah and Friswood Williams, and Anne Smith, *three chambermaids* in that family, came into the priests' hands for cure. But the discipline of the patients was so long and severe, and the priests so elate and careless with their success, that the plot was discovered on the confession of the parties concerned, and the contrivers of it deservedly punished. The five devils here mentioned, are the names of five of those who were made to act in this farce upon the *chamber maids and waiting-women*; and they were generally so ridiculously nick-named, that Harsnet has one chapter "on the strange names of their devils; lest, (says he,) meeting them otherwise by chance, you mistake them for the names of tapsters or jugglers." **WARBURTON.**

The passage in crotchets is omitted in the folio, because I suppose as the story was forgotten, the jest was lost. **JOHNSON.**

<sup>9</sup> Let the superfluous,] Lear has before uttered the same sentiment, which indeed cannot be too strongly impressed, though it may be too often repeated. **JOHNSON.**

*Superfluous* is here used for one living in abundance.

**WARBURTON.**

<sup>1</sup> That slaves your ordinance; &c.] The language of Shakspeare is very licentious, and his words have often meanings remote from the proper and original use. To *slave* or *beslave* another is to *treat him with terms of indignity*: in a kindred sense, to *slave the ordinance*, may be, to *slight* or *ridicule* it. **JOHNSON.**

To *slave an ordinance*, is to treat it as a *slave*, to make it subject to us, instead of acting in obedience to it.

So, in Heywood's *Brazen Age*, 1613:

" — none

" Could *slave* him like the Lydian Omphale."

Again, in *A New Way to Pay Old Debts*, by Massinger:

" — that *slaves* me to his will." **STEEVENS.**

Heywood, in his *Pleasant Dialogues and Dramas*, 1637, uses this verb in the same sense:

Because he doth not feel, feel your power quickly ;  
 So distribution should undo excess,  
 And each man have enough.—Dost thou know  
 Dover ?

*EDG.* Ay, master.

*GLO.* There is a cliff, whose high and bending  
 head

Looks fearfully in the confined deep <sup>2</sup> :  
 Bring me but to the very brim of it,  
 And I'll repair the misery thou dost bear,  
 With something rich about me : from that place  
 I shall no leading need.

*EDG.* Give me thy arm ;  
 Poor Tom shall lead thee. [*Exeunt.*

## SCENE II.

Before the Duke of ALBANY'S Palace.

*Enter GONERIL and EDMUND ; Steward meeting  
 them.*

*GON.* Welcome, my lord : I marvel, our mild  
 husband <sup>3</sup>

“ What shall I do? my love I will not *slave*.”

“ To an old king, though he my love should crave.”

Again, in Marston's *Malcontent*, 1604 :

“ O powerful blood, how dost thou *slave* their soul ! ”

“ That *slaves* your ordinance,” is the reading of the folio. All the quartos have—“ That *stands* your ordinance ; ” perhaps for *withstands*. *Stands*, however, may be right :—that *abides* your ordinance. The poet might have intended to mark the criminality of the *lust-dieted man* only in the subsequent words, “ that will not see, because he doth not feel.” MALONE.

<sup>2</sup> Looks FEARFULLY IN the confined deep : ] So the folio. The quartos read—Looks *firmly*. Mr. Rowe and all the subsequent editors for *in read on*. I see no need of change. Shakspeare considered the sea as a *mirroure*. To look *in* a glass, is yet our colloquial phraseology. MALONE.

*In for into*. We still say that a window *looks into* the garden or the stable-yard. STEEVENS.



Not met us on the way:—Now, where's your master?

STEW. Madam, within; but never man so chang'd:

I told him of the army that was landed;  
He smil'd at it: I told him, you were coming;  
His answer was, *The worse*: of Gloster's treachery,  
And of the loyal service of his son,  
When I inform'd him, then he call'd me sot;  
And told me, I had turn'd the wrong side out:—  
What most he should dislike, seems pleasant to  
him;

What like, offensive.

GON. Then shall you go no further.  
[To EDMUND.]

It is the cowish terror of his spirit,  
That dares not undertake: he'll not feel wrongs,  
Which tie him to an answer: Our wishes, on the  
way,  
May prove effects<sup>4</sup>. Back, Edmund, to my brother;

<sup>3</sup> — our mild husband —] It must be remembered that Albany, the husband of Goneril, disliked, in the end of the first Act, the scheme of oppression and ingratitude. JOHNSON.

<sup>4</sup> — Our wishes, ON THE WAY,

May prove effects.] She means, I think, 'The wishes, which we expressed to each other on our way hither, may be completed, and prove effectual to the destruction of my husband.' On her entrance she said—

"—— I marvel our mild husband

"Not met us *on the way*."

Again, more appositely, in King Richard III.:

"Thou know'st our *reasons, urg'd upon the way*."

See also Florio's Italian Dictionary, 1598: "*Umbrella*: A kind of round thing like a round skreene, that gentlemen use in Italie in time of summer,—to keep the sunne from them, when they are riding *by the way*." MALONE.

I believe the meaning of the passage to be this: "What we wish, before our march is at an end, may be brought to happen," i. e. the murder or despatch of her husband. *On the way*, however, may be equivalent to the expression we now use, viz. *By the way*, or *By the by*, i. e. *en passant*. STEEVENS.

Hasten his musters, and conduct his powers :  
I must change arms <sup>5</sup> at home, and give the distaff  
Into my husband's hands. This trusty servant  
Shall pass between us : ere long you are like to  
hear,

If you dare venture in your own behalf,  
A mistress's command. Wear this; spare speech;  
[Giving a Favour.

Decline your head : this kiss, if it durst speak,  
Would stretch thy spirits up into the air <sup>6</sup>;—  
Conceive, and fare thee well.

EDM. Yours in the ranks of death.

GON. My most dear Gloster!  
[Exit EDMUND.

O, the difference of man, and man <sup>7</sup>!  
To thee a woman's services are due;  
My fool usurps my bed <sup>8</sup>.

The wishes we have formed and communicated to each other, on our journey, may be carried into effect. M. MASON.

<sup>5</sup> I must change ARMS —] Thus the quartos. The folio reads —change names. STEEVENS.

<sup>6</sup> Decline your head : this kiss, if it durst speak,

Would stretch thy spirits up into the air ;] She bids him decline his head, that she might give him a kiss (the Steward being present) and that it might appear only to him as a whisper.

STEEVENS.

<sup>7</sup> O, the difference of man, and man !] Omitted in the quartos.

STEEVENS.

Some epithet to *difference* was probably omitted in the folio.

MALONE.

According to the present regulation of this passage, the measure is complete. STEEVENS.

Mr. Steevens speaks of the regulation of this passage in his late editions, which was as follows :

“ O, the difference of man, and man ! To thee

“ A woman's services are due ; my fool,” &c. BOSWELL.

<sup>8</sup> — my FOOL

Usurps my BED.] One of the quartos reads : “ My foot usurps my head ;” the other, “ My foot usurps my body.”

STEEVENS.

Quarto A reads—“ my foot usurps my body.” Quarto B—“ my

STEW.

Madam, here comes my lord.

[Exit Steward.]

*Enter ALBANY.*

GON. I have been worth the whistle \* 9.

ALB.

O Goneril!

You are not worth the dust which the rude wind  
Blows in your face.—I fear your disposition <sup>1</sup> :  
That nature, which contemns its origin,  
Cannot be border'd certain in itself <sup>2</sup> ;  
She that herself will sliver and disbranch <sup>3</sup>

\* Quartos B and C, *the whistling.*

*fool* usurps my head." Quarto C—" *a fool* usurps my bed."  
The folio reads—" *My fool* usurps my body." MALONE.

<sup>9</sup> I have been worth the whistle.] This expression is a reproach to Albany for having neglected her; "though you disregard me thus, *I have been worth the whistle*, I have found one that thinks me worth calling." JOHNSON.

This expression is a proverbial one. Heywood, in one of his dialogues, consisting entirely of proverbs, says:

"It is a poor dog that is not *worth the whistling.*" \*

Goneril's meaning seems to be—"There was a time when you would have thought me worth the calling to you;" reproaching him for not having summoned her to consult with on the present critical occasion. STEEVENS.

I think Mr. Steevens's interpretation the true one. MALONE.

<sup>1</sup> — I fear your disposition :] These words, and the lines that follow, to *monsters of the deep*, are found in the quartos, but are improperly omitted in the folio. They are necessary, as Mr. Pope has observed, "to explain the reasons of the detestation which Albany here expresses to his wife." MALONE.

<sup>2</sup> That nature, which contemns its origin,

Cannot be BORDER'D CERTAIN in itself;] The sense is, 'That nature which is arrived to such a pitch of unnatural degeneracy, as to contemn its origin, cannot from thenceforth be *restrained within any certain bounds*, but is prepared to break out into the most monstrous excesses every way, as occasion or temptation may offer. HEATH.

<sup>3</sup> She that herself will SLIVER and disbranch.—] To *sliver* signifies to *tear off* or *disbranch*. So, in Macbeth:

"——slips of yew

"*Sliver'd* in the moon's eclipse." WARBURTON.

From her material sap <sup>4</sup>, perforce must wither,  
And come to deadly use <sup>5</sup>.

GON. No more; the text is foolish.

ALB. Wisdom and goodness to the vile seem  
vile:

Filths savour but themselves. What have you  
done?

Tigers, not daughters, what have you perform'd?  
A father, and a gracious aged man,

<sup>4</sup> She that herself will sliver and disbranch

From her MATERIAL sap,] She who breaks the bonds of filial duty, and becomes wholly alienated from her father, must wither and perish, like a branch separated from that *sap* which supplies it with nourishment, and gives life to the *matter* of which it is composed. So, in A Brief Chronycle concernynge the Examinacyon and Death of Syr Johan Oldcastle, 1544: "Then sayd the lorde Cobham, and spredde his armes abroad: This is a very crosse, yea and so moche better than your crosse of wode, in that y<sup>t</sup> was created as God: yet will I not seeke to have y<sup>t</sup> worshipped. Then sayd the byshop of London, Syr, ye wote wele that he dyed on a *materyall* crosse."

Mr. Theobald reads *maternal*, and Dr. Johnson thinks that the true reading. Syr John Froissart's Chronicle (as Dr. Warburton has observed) in the title-page of the English translation printed in 1525, is said to be "translated out of French to our *material* English Tongue by John Bourchier." And I have found *material* (from *mater*) used in some other old books for *maternal*, but neglected to note the instances. I think, however, that the word is here used in its ordinary sense. *Maternal* sap (or any synonymous words,) would introduce a mixed and confused metaphor. *Material* sap is strictly correct. From the word *herself* to the end, the *branch* was the figurative object of the poet's thought.

MALONE.

Throughout the plays of our author I do not recollect a single instance of the adjective—*maternal*. STEEVENS.

<sup>5</sup> And come to deadly use.] Alluding to the *use* that witches and inchanters are said to make of *wither'd branches* in their charms. A fine insinuation in the speaker, that she was ready for the most unnatural mischief, and a preparative of the poet to her plotting with the bastard against her husband's life.

WARBURTON.

Dr. Warburton might have supported his interpretation by the passage in Macbeth, quoted in the preceding page, n. 3.

MALONE.

Whose reverence the head-lugg'd bear would lick<sup>6</sup>,  
Most barbarous, most degenerate ! have you mad-  
ded.

Could my good brother suffer you to do it ?  
A man, a prince, by him so benefited ?  
If that the heavens do not their visible spirits  
Send quickly down to tame these vile offences<sup>7</sup>,  
'Twill come,  
Humanity must perforce prey on itself,  
Like monsters of the deep<sup>8</sup>.

GON.

Milk-liver'd man !

That bear'st a cheek for blows, a head for wrongs ;  
Who hast not in thy brows an eye discerning  
Thine honour from thy suffering ; that not know'st<sup>9</sup>,  
Fools do those villains pity<sup>1</sup>, who are punish'd  
Ere they have done their mischief. Where's thy  
drum ?

France spreads his banners in our noiseless land ;

<sup>6</sup> — would lick,] This line, which had been omitted by all my predecessors, I have restored from the quartos. STEEVENS.

<sup>7</sup> — THESE vile offences,] In quartos A and B, we find—the vile offences ; in quarto C,—this vile. This was certainly a misprint for these. MALONE.

<sup>8</sup> — like monsters of the deep.] Fishes are the only animals that are known to prey upon their own species. JOHNSON.

This, as Mr. Douce observes, is an error. BOSWELL.

<sup>9</sup> — that not know'st, &c.] The rest of this speech is omitted in the folio. STEEVENS.

<sup>1</sup> Fools do those villains pity, &c.] She means, that none but fools would pity those villains, who are prevented from executing their malicious designs, and punished for their evil intention. It is not clear whether this fiend means her father, or the King of France. If these words were intended to have a retrospect to Albany's speech, which the word *pity* might lead us to suppose, Lear must be in her contemplation ; if they are considered as connected with what follows—"Where's thy drum?" &c. the other interpretation must be adopted. The latter appears to me the true one ; and perhaps the punctuation of the quarto, in which there is only a comma after the word *mischief*, ought to have been preferred. MALONE.

With plumed helm thy slayer begins threats ;  
 Whilst thou, a moral fool, sit'st still, and cry'st,  
*Alack ! why does he so ?*

*ALB.* See thyself, devil !  
 Proper deformity<sup>2</sup> seems not \* in the fiend  
 So horrid, as in woman.

*GON.* O vain fool !

*ALB.* Thou chang'd and self-cover'd thing<sup>3</sup>, for  
 shame,

\* Quarto C, *shewes not.*

I do not perceive to what the word—*fiend*, in the fourth line of the foregoing note, refers. STEEVENS.

It refers, as I am confident every reader will at once understand, to the detestable fiend-like Goneril. MALONE.

<sup>2</sup> Proper deformity —] i. e. Diabolick qualities appear not so horrid in the devil, to whom they belong, as in woman, who unnaturally assumes them. WARBURTON.

<sup>3</sup> Thou chang'd and SELF-COVER'D thing,] This, and the next speech, are wanting in the folio. STEEVENS.

Of these lines there is but one copy, and the editors are forced upon conjecture. They have published this line thus :

“Thou chang'd, and *self-converted* thing,”

But I cannot but think that by *self-cover'd* the author meant, thou that hast *disguised* nature by wickedness; thou that hast *hid* the woman under the fiend. JOHNSON.

The following words, “be-monster not thy nature,” seem rather to support the reading of the former editors, which was *self-converted*; and a thought somewhat similar occurs in Fletcher's play of *The Captain*, where the father says to Lelia—

“——— Oh, good God !

“To what an impudence, thou wretched woman,

“Hast thou begot thyself again !”—— M. MASON.

By thou “*self-cover'd* thing,” the poet, I think, means, thou who hast put a *covering on thyself*, which nature did not give thee. The covering which Albany means, is, the semblance and appearance of a fiend. MALONE.

*Self-cover'd*, perhaps, was said in allusion to the envelope which the maggots of some insects furnish to themselves. Or the poet might have referred to the operation of the silk-worm, that—

“——— labours till it *clouds itself all o'er.*” STEEVENS.

Be-monster not thy feature <sup>4</sup>. Were it my fitness  
To let these hands obey my blood <sup>5</sup>,  
They are apt enough to dislocate and tear  
Thy flesh and bones :—Howe'er thou art a fiend,  
A woman's shape doth shield thee.

GON. Marry, your manhood now !—

*Enter a Messenger.*

ALB. What news ?

MESS. O, my good lord, the duke of Cornwall's  
dead ;

Slain by his servant, going to put out  
The other eye of Gloster.

ALB. Gloster's eyes !

MESS. A servant that he bred, thrill'd with re-  
morse,

Oppos'd against the act, bending his sword  
To his great master ; who, thereat enrag'd,  
Flew on him, and amongst them fell'd him dead <sup>6</sup> :  
But not without that harmful stroke, which since  
Hath pluck'd him after.

ALB. This shows you are above,  
You justicers <sup>7</sup>, that these our nether crimes

<sup>4</sup> Be-monster not thy FEATURE.] *Feature*, in Shakspeare's age, meant the general cast of countenance, and often beauty. Bullokar, in his *Expositor*, 1616, explains it by the words, "handsomeness, comeliness, beautie." MALONE.

<sup>5</sup> To let these hands obey my blood,] As this line wants a foot, perhaps our author wrote—

"To let these hands of mine obey my blood—."

So, in King John :

"—— This hand of mine

"Is yet a maiden and an innocent hand." STEEVENS.

Theobald proposes to read, *boiling* blood. BOSWELL.

<sup>6</sup> —and amongst them FELL'D him dead :] i. e. *they* (Cornwall and his other servants) amongst them fell'd him dead.

MALONE.

<sup>7</sup> YOU JUSTICERS,] Most of the old copies have *justices* ; but it was certainly a misprint. The word *justicer* is used in two other places in this play ; and though printed rightly in the folio,

So speedily can venge!—But, O poor Gloster!  
Lost he his other eye!

*MESS.* Both, both, my lord.—  
This letter, madam, craves a speedy answer;  
'Tis from your sister.

*GON.* [*Aside.*] One way I like this well<sup>8</sup>;  
But being widow, and my Gloster with her,  
May all the building in my fancy<sup>9</sup> pluck  
Upon my hateful life: Another way,  
The news is not so tart\*.—I'll read, and answer.

[*Exit.*]

*ALB.* Where was his son, when they did take his  
eyes?

*MESS.* Come with my lady hither.

*ALB.* He is not here.

*MESS.* No, my good lord; I met him back again.

*ALB.* Knows he the wickedness?

*MESS.* Ay, my good lord; 'twas he inform'd  
against him;  
And quit the house of purpose, that their punish-  
ment  
Might have the freer course.

*ALB.* Gloster, I live  
To thank thee for the love thou show'dst the king,  
And to revenge thine eyes.—Come hither, friend;  
Tell me what more thou knowest. [*Exeunt.*]

\* Quartos, *tooke.*

is corrupted in the quarto in the same manner as here. Quarto C reads rightly—*justicers*, in the line before us. MALONE.

<sup>8</sup> One way I like this well;] Goneril's plan was to poison her sister—to marry Edmund—to murder Albany—and to get possession of the whole kingdom. As the death of Cornwall facilitated the last part of her scheme, she was pleased at it; but disliked it, as it put it in the power of her sister to marry Edmund.

M. MASON.

<sup>9</sup>—all the building in my fancy—] So, in *Coriolanus*, Act II. Sc. I.: “—the buildings in my fancy.” STEVENS.



[SCENE III<sup>1</sup>.

The French Camp near Dover.

*Enter KENT, and a Gentleman*<sup>2</sup>.

*KENT.* Why the king of France is so suddenly gone back<sup>3</sup> know you the reason?

*GENT.* Something he left imperfect in the state, Which since his coming forth is thought of; which Imports to the kingdom so much fear and danger, That his personal return was most requir'd, And necessary.

<sup>1</sup> [*Scene III.*] This scene, left out in all the common books, is restored from the old edition; it being manifestly of Shakspeare's writing, and necessary to continue the story of Cordelia, whose behaviour is here most beautifully painted. *POPE.*

The scene seems to have been left out only to shorten the play, and is necessary to continue the action. It is extant only in the quarto, being omitted in the first folio. I have therefore put it between crotchets. *JOHNSON.*

<sup>2</sup> — a Gentleman.] The gentleman whom he sent in the foregoing act with letters to Cordelia. *JOHNSON.*

<sup>3</sup> Why the king of France is so suddenly gone back, &c.] The king of France being no longer a necessary personage, it was fit that some pretext for getting rid of him should be formed before the play was too near advanced towards a conclusion. Decency required that a Monarch should not be silently shuffled into the pack of insignificant characters; and therefore his dismissal (which could be effected only by a sudden recall to his own dominions) was to be accounted for before the audience. For this purpose, among others, the present scene was introduced. It is difficult indeed to say what use could have been made of the King, had he appeared at the head of his own armament, and survived the murder of his queen. His conjugal concern on the occasion might have weakened the effect of Lear's parental sorrow; and, being an object of respect as well as pity, he would naturally have divided the spectator's attention, and thereby diminished the consequence of Albany, Edgar, and Kent, whose exemplary virtues deserved to be ultimately placed in the most conspicuous point of view. *STEVENS.*

**KENT.** Who hath he left behind him general?

**GENT.** The Mareschal of France, Monsieur le Fer<sup>4</sup>.

**KENT.** Did your letters pierce the queen to any demonstration of grief?

**GENT.** Ay, sir<sup>5</sup>; she took them, read them in my presence;

And now and then an ample tear trill'd down  
Her delicate cheek: it seem'd, she was a queen  
Over her passion; who, most rebel-like,  
Sought to be king o'er her.

**KENT.** O, then it mov'd her.

**GENT.** Not to a rage: patience and sorrow  
strove<sup>6</sup>

Who should express her goodliest. You have seen  
Sunshine and rain at once: her smiles and tears  
Were like a better May<sup>7</sup>: Those happy smiles<sup>8</sup>,

<sup>4</sup> The Mareschal of France, MONSIEUR LE FER.] Shakspeare seems to have been poor in the names of Frenchmen, or he would scarce have given us here a *Monsieur le Fer* as Mareschal of France, after he had appropriated the same appellation to a common soldier, who was *fer'd*, *ferreted*, and *ferk'd*, by Pistol in King Henry V. STEEVENS.

<sup>5</sup> Ay, sir;] The quartos read—*I say*. The correction was made by Mr. Theobald. MALONE.

<sup>6</sup> — patience and sorrow STROVE —] The quartos for *strove* have *streme*. Mr. Pope made the correction. MALONE.

<sup>7</sup> — her smiles and tears  
— Were like a BETTER DAY:] It is plain we should read—a *wetter May*, i. e. A spring season wetter than ordinary.

WARBURTON.

Both the quartos read—a *better way*; which being perfectly unintelligible, I have adopted part of the emendation introduced by Dr. Warburton. The late editions have given—a *better day*, a reading which first appeared in a note of Mr. Theobald's. A *better day*, however it be understood, is, in my opinion, inconsistent with the context. If a *better day* means either a *good day*, or the *best day*, it cannot represent Cordelia's smiles and tears; for neither the one or the other necessarily implies *rain*, without which, there is nothing to correspond with her *tears*; nor can a *rainy day*, occasionally brightened by sunshine, with any pro-

That play'd on her ripe lip, seem'd not to know  
What guests were in her eyes; which parted thence,

priety be called a *good* or the *best* day. We are compelled therefore to make some other change.

A *better* *May*, on the other hand, whether we understand by it, a good *May*, or a *May* better than ordinary, corresponds exactly with the preceding image: for in every *May*, rain may be expected, and in a good, or a better *May* than ordinary, the sunshine, like Cordelia's smiles, will predominate.

Mr. Steevens has quoted a passage from Sidney's *Arcadia*, which Shakspeare may have had in view. Perhaps the following passage, in the same book, p. 163, edit. 1593, bears a still nearer resemblance to that before us: "And with that she prettily *smiled*, which mingled with her *tears*, one could not tell whether it were a mourning pleasure, or a delightful sorrow; but like when a few *April* drops are scattered by a gentle zephyrus among fine-coloured flowers." MALONE.

The thought is taken from Sidney's *Arcadia*, p. 244: "Her tears came dropping down like rain in sunshine." Cordelia's behaviour on this occasion is apparently copied from Philoclea's. The same book, in another place, says,—"that her tears followed one another like a precious rope of pearl." The same comparison also occurs in a very scarce book, entitled *A Courtlie Controversie of Cupid's Cautels, &c.* Translated from the French, &c. by H. W. [Henry Wotton] 4<sup>o</sup>. 1578, p. 289. "Who hath viewed in the spring time, *raine and sunne-shine in one moment*, might beholde the troubled countenance of the gentlewoman, after she had read and over-read the letters of her Floradin with an eye now smyling, then bathed in teares." The quartos read,—*a better way*, which may be an accidental inversion of the *m*.

A *better* day, however, is the *best* day, and the *best* day is a day most favourable to the productions of the earth. Such are the days in which there is a due mixture of rain and sunshine.

It must be observed that the *comparative* is used by Milton and others, instead of the *positive* and *superlative*, as well as by Shakspeare himself, in the play before us:

"The *safer* sense will ne'er accommodate

"Its master thus."

Again, in *Macbeth*:

"—— it hath cow'd my *better* part of man."

Again:

"—— Go not my horse the *better*."

Mr. Pope makes no scruple to say of Achilles, that—

"The Pelian javelin in his *better* hand

"Shot trembling rays," &c.

i. e. his *best* hand, his *right*.

As pearls from diamonds dropp'd<sup>9</sup>.—In brief, sorrow  
 Would be a rarity most belov'd, if all  
 Could so become it.

Mr. Malone reads—a better *May*. As objections may be started against either reading, I declare my inability to decide between them. I have therefore left that word in the text which I found in possession of it [a better *day*].

We might read—

“Were like an *April* day:”

So, in *Troilus and Cressida*: “—he will weep you, an 'twere a man born in *April*.”

Again, in *Antony and Cleopatra*:

“The *April's* in her eyes: it is love's spring,

“And these the showers do bring it on.” STEEVENS.

Doth not Dr. Warburton's alteration infer that Cordelia's sorrow was superior to her patience? But it seem'd that she was a queen over her passion; and the smiles on her lip appeared not to know that tears were in her eyes. “Her smiles and tears were like a *better day*,” or “like a *better May*,” may signify that they were like such a season where sunshine prevailed over rain. So, in *All's Well That Ends Well*, Act V. Sc. III. we see in the king “*sunshine and hail at once*, but to the brightest beams distracted clouds give way: the time is fair again, and he is like a *day of season*,” i. e. a better day. TOLLET.

<sup>8</sup> —smiles,] The quartos read—*smilets*. This may be a diminutive of Shakspeare's coinage. STEEVENS.

<sup>9</sup> As pearls from diamonds dropp'd, &c.] In *The Two Gentlemen of Verona* we have the same image:

“A sea of melting *pearl*, which some call *tears*.”

MALONE.

The harshness of the foregoing line, in the speech of the Gentleman, induces me to believe that our author might have written:

“Like pearls from diamonds *dropping*.”

This idea might have been taken from the ornaments of the ancient carcanet or necklace, which frequently consisted of table *diamonds* with *pearls* appended to them, or, in the jewellers' phrase, *dropping* from them. Pendants for the ear are still called *drops*.

A similar thought to this of Shakspeare, occurs in Middleton's *Game at Chess*, no date:

“—the holy dew lies like a pearl

“Dropt from the *opening eye-lids of the morn*

“Upon the bashful rose.”

Milton has transplanted this image into his *Lycidas*:

“Under the *opening eye-lids of the morn*.” STEEVENS.

**KENT.** Made she no verbal question<sup>1</sup> ?

**GENT.** 'Faith, once, or twice<sup>2</sup>, she heav'd the name of *father*

Pantingly forth, as if it press'd her heart ;  
Cried, *Sisters! sisters!—Shame of ladies! sisters!*  
*Kent! father! sisters! What? i' the storm? i' the night?*

*Let pity not be believed*<sup>3</sup>!—There she shook  
The holy water from her heavenly eyes,  
And clamour moisten'd<sup>4</sup> : then away she started  
To deal with grief alone.

<sup>1</sup> Made she no VERBAL QUESTION? ] Means only, 'Did she enter into no conversation with you?' In this sense our poet frequently uses the word *question*, and not simply as the act of *interrogation*. Did she give you to understand her meaning *by words* as well as by the foregoing external testimonies of sorrow?

So, in All's Well that Ends Well :

“ — she told me

“ In a sweet *verbal* brief,” &c. STEVENS.

<sup>2</sup> 'FAITH, once, or twice,] Thus the quartos. Mr. Pope and the subsequent editors read—*Yes, once, &c.* Regan, in a subsequent scene, in like manner, uses the rejected word, however elegant it may now appear :

“ *Faith*, he is posted hence on serious matter.” MALONE.

<sup>3</sup> *Let pity not be believed!*] i. e. Let not such a thing as pity be supposed to exist! Thus the old copies ; but the modern editors have hitherto read—

“ Let pity not believe it —.” STEVENS.

<sup>4</sup> And clamour moisten'd:] It is not impossible but Shakespeare might have formed this fine picture of Cordelia's agony from holy writ, in the conduct of Joseph ; who, being no longer able to restrain the vehemence of his affection, commanded all his retinue from his presence ; and then *wept aloud*, and discovered himself to his brethren. THEOBALD.

“ — clamour moisten'd.” That is, 'her out-cries were accompanied with tears.' JOHNSON.

The old copies read—“ And clamour moisten'd *her*.” I have no doubt that the word *her* was inserted by the compositor's eye glancing on the middle of the preceding line, where that word occurs ; and therefore have omitted it. It may be observed that the metre is complete without this word. She *moisten'd clamour*, or the exclamations she had uttered, with tears. This is per-

**KENT.** It is the stars,  
The stars above us, govern our conditions<sup>5</sup>;  
Else one self mate and mate<sup>6</sup> could not beget  
Such different issues. You spoke not with her  
since?

**GENT.** No.

**KENT.** Was this before the king return'd?

**GENT.** No, since.

**KENT.** Well, sir; The poor distress'd Lear is  
i' the town:

Who sometime, in his better tune, remembers  
What we are come about, and by no means  
Will yield to see his daughter.

**GENT.** Why, good sir?

**KENT.** A sovereign shame so elbows him: his  
own unkindness,

That stripp'd her from his benediction, turn'd her  
To foreign casualties, gave her dear rights  
To his dog-hearted daughters,—these things sting  
His mind so venomously, that burning shame<sup>7</sup>  
Detains him from Cordelia.

**GENT.** Alack, poor gentleman!

**KENT.** Of Albany's and Cornwall's powers you  
heard not?

**GENT.** 'Tis so; they are afoot<sup>8</sup>.

fectly intelligible; but "clamour moisten'd her," is certainly nonsense. MALONE.

<sup>5</sup> — govern our CONDITIONS;] i. e. regulate our *dispositions*.  
See vol. ix. p. 312, and p. 424. MALONE.

<sup>6</sup> — one self mate and mate —] The same husband and the  
same wife. JOHNSON.

*Self* is used here, as in many other places in these plays, for  
*self-same*. MALONE.

<sup>7</sup> — these things sting

His mind so venomously, that burning shame —] The meta-  
phor is here preserved with great knowledge of nature. The  
*venom* of poisonous animals being a high caustick salt, that has  
all the effect of *fire* upon the part. WARBURTON.

<sup>8</sup> 'Tis so; they are afoot.] Dr. Warburton thinks it necessary

*KENT.* Well, sir, I'll bring you to our master Lear,  
 And leave you to attend him: some dear cause<sup>9</sup>  
 Will in concealment wrap me up awhile;  
 When I am known aright, you shall not grieve  
 Lending me this acquaintance. I pray you, go  
 Along with me.] [*Exeunt.*]

## SCENE IV.

The Same. A Tent.

*Enter CORDELIA, Physician, and Soldiers.*

*COR.* Alack, 'tis he; why, he was met even now  
 As mad as the vex'd sea: singing aloud;  
 Crown'd with rank fumiter<sup>1</sup>, and furrow weeds,  
 With harlocks, hemlock<sup>2</sup>, nettles, cuckoo-flowers,

to read, 'tis said; but the sense is plain, 'So it is that they are  
 on foot.' JOHNSON.

'Tis so, means, I think, 'I have heard of them; they do not  
 exist in report only; they are actually on foot.' MALONE.

<sup>9</sup> — some DEAR cause —] Some *important* business. See  
 Timon of Athens, Act V. Sc. II. MALONE.

So, in Romeo and Juliet:

“ — a ring, that I must use

“ In *dear* employment.” STEEVENS.

<sup>1</sup> — FUMITER, and FURROW weeds,] i. e. *fumitory*: by the  
 old herbalists written *fumittery*. HARRIS.

Mr. Boucher suggests that *furrow* should be *farrow*, *fær*,  
*empty*. BLAKEWAY.

<sup>2</sup> With HARLOCKS, hemlock, &c.] The quartos read—With  
*hordocks*; the folio—With *hardokes*. MALONE.

I do not remember any such plant as a *hardock*, but one of the  
 most common weeds is a *burdock*, which I believe should be read  
 here; and so Hanmer reads. JOHNSON.

*Hardocks* should be *harlocks*. Thus Drayton, in one of his  
 Eclogues:

“ The honey-suckle, the *harlocke*,

“ The lilly, and the lady-smocke,” &c. FARMER.

One of the readings offered by the quartos (though misspelt)

**Darnel**<sup>2</sup>, and all the idle weeds that grow  
In our sustaining corn.—A century send forth ;  
Search every acre in the high-grown field,  
And bring him to our eye. [*Exit an Officer.*]—

What can man's wisdom do<sup>3</sup>,  
In the restoring his bereaved sense ?  
He, that helps him, take all my outward worth.

**PHY.** There is means, madam :  
Our foster-nurse of nature is repose,  
The which he lacks ; that to provoke in him,  
Are many simples operative, whose power  
Will close the eye of anguish.

**COR.** All bless'd secrets,  
All you unpublish'd virtues of the earth,  
Spring with my tears ! be aidant, and remediate,  
In the good man's distress !—Seek, seek for him ;  
Lest his ungovern'd rage dissolve the life  
That wants the means to lead it<sup>4</sup>.

*Enter a Messenger.*

**MESS.** Madam, news ;  
The British powers are marching hitherward.

is perhaps the true one. The *hoar-dock*, is the dock with whitish woolly leaves. STEEVENS.

*Harlocks*, must be a typographical error for *charlock*, the common name of *sinapis arvensis*, wild mustard. HARRIS.

<sup>2</sup> Darnel,] According to Gerard, is the most hurtful of weeds among corn. It is mentioned in *The Witches of Lancashire*, 1634 :

“ That cockle, darnel, poppy wild,  
“ May choak his grain,” &c. STEEVENS.

<sup>3</sup> — What CAN man's wisdom DO,] *Do* should be omitted, as needless to the sense of the passage, and injurious to its metre. Thus, in *Hamlet* :

“ Try what repentance can : What can it not ? ”

*Do*, in either place, is understood, though suppressed. STEEVENS.

*Do* is found in none of the old copies except quarto B. Perhaps we should place a comma after wisdom. “ Do, what man's wisdom can.” BOSWELL.

<sup>4</sup> — the means to lead it.] The reason which should guide it.  
JOHNSON.



COR. 'Tis known before ; our preparation stands  
 In expectation of them.—O dear father,  
 It is thy business that I go about ;  
 Therefore great France  
 My mourning, and important<sup>5</sup> tears, hath pitied.  
 No blown ambition<sup>6</sup> doth our arms incite,  
 But love, dear love, and our ag'd father's right :  
 Soon may I hear, and see him ! [Exeunt.]

## SCENE V.

A Room in GLOSTER's Castle.

*Enter REGAN and Steward.*

REG. But are my brother's powers set forth ?

STEW.

Ay, madam.

REG.

Himself

In person there ?

STEW.

Madam, with much ado :

Your sister is the better soldier.

REG. Lord Edmund spake not with your lord<sup>7</sup> at  
 home ?

<sup>5</sup> — important —] In other places of this author, for *im-  
 portunate*. JOHNSON.

See Comedy of Errors, Act V. Sc. I. The folio reads, *impor-  
 tuned*. STEEVENS.

<sup>6</sup> No BLOWN ambition —] No *inflated*, no *swelling pride*.  
 Beza on the Spanish Armada :

Quam bene te ambitio mersit vanissima, ventus,

Et tumidos tumidæ vos superastis aquas. JOHNSON.

In the *Mad Lover* of Beaumont and Fletcher, the same epithet  
 is given to ambition.

Again, in The Little French Lawyer :

"I come with no *blown* spirit to abuse you." STEEVENS.

<sup>7</sup> — your LORD —] The folio reads, *your lord* ; and rightly.  
 Goneril not only converses with Lord Edmund, in the Steward's  
 presence, but prevents him from speaking to, or even seeing her  
 husband. RITSON.

The quartos read—with your *lady*. In the manuscripts from

*STEW.* No, madam.

*REG.* What might import my sister's letter to him?

*STEW.* I know not, lady.

*REG.* 'Faith, he is posted hence on serious matter.

It was great ignorance, Gloster's eyes being out,  
To let him live; where he arrives, he moves  
All hearts against us: Edmund, I think, is gone,  
In pity of his misery, to despatch  
His nighted life<sup>8</sup>; moreover, to descry  
The strength o' the enemy.

*STEW.* I must needs after him, madam, with my letter<sup>9</sup>.

*REG.* Our troops set forth to-morrow; stay with us;

The ways are dangerous.

*STEW.* I may not, madam;  
My lady charg'd my duty in this business.

*REG.* Why should she write to Edmund? Might not you

Transport her purposes by word? Belike,  
Something—I know not what:—I'll love thee  
much,

Let me unseal the letter<sup>1</sup>.

which they were printed an L only was probably set down, according to the mode of that time. It could be of no consequence to Regan, whether Edmund spoke with Goneril *at home*, as they had travelled together from the Earl of Gloster's castle to the Duke of Albany's palace, and had on the road sufficient opportunities for laying those plans of which Regan was apprehensive. On the other hand, Edmund's abrupt departure without even speaking to the Duke, to whom he was sent on a commission, could not but appear mysterious, and excite her jealousy.

MALONE.

<sup>8</sup> His NIGHTED life;] i. e. His life made dark as night, by the extinction of his eyes. STEEVENS.

<sup>9</sup> — with my LETTER.] So the folio. The quartos read—*letters*. The meaning is the same. MALONE.

<sup>1</sup> Let me unseal, &c.] I know not well why Shakspeare gives

**STEW.** Madam, I had rather—

**REG.** I know, your lady does not love her husband ;

I am sure of that : and, at her late being here,  
She gave strange œiliads<sup>2</sup>, and most speaking  
looks

To noble Edmund : I know, you are of her bosom.

**STEW.** I, madam ?

**REG.** I speak in understanding : you are, I know  
it<sup>3</sup> :

Therefore, I do advise you, take this note<sup>4</sup> :

My lord is dead ; Edmund and I have talk'd ;

And more convenient is he for my hand,

Than for your lady's :—You may gather more<sup>5</sup>.

the Steward, who is a mere factor of wickedness, so much fidelity. He now refuses the letter ; and afterwards, when he is dying, thinks only how it may be safely delivered. JOHNSON.

<sup>2</sup> — She gave strange œILIADS,] *œillade*, Fr. a cast, or significant glance of the eye.

Greene, in his Disputation between a He and She Coney-catcher, 1592, speaks of “amorous glances, smirking *œiliades*,” &c. STEEVENS.

The reader may be amused with the various readings of this word in the old copies. The quartos read—*Aliads* ; the first folio—*Eliads* ; the second folio—*Iliads*. Rowe made the emendation. BOSWELL.

<sup>3</sup> I speak in understanding ; YOU ARE, I KNOW IT.] Thus the folio. The quartos read—“in understanding, *for I know't.*”

MALONE.

So, in *The Winter's Tale* : “I speak as my understanding instructs me.” STEEVENS.

<sup>4</sup> — I do advise you, take this NOTE:] *Note* means in this place not a letter, but a remark. Therefore observe what I am saying. JOHNSON.

So, in *Measure for Measure* :

“ — takes note of what is done.” STEEVENS.

<sup>5</sup> — YOU MAY GATHER MORE.] You may infer more than I have directly told you. JOHNSON.

So, in *King Henry VI. Part I.* :

“Thou art my heir ; the rest I wish thee gather.”

STEEVENS.

If you do find him, pray you, give him this <sup>6</sup> ;  
 And when your mistress hears thus much from you,  
 I pray, desire her call her wisdom to her.

So, fare you well.

If you do chance to hear of that blind traitor,  
 Preferment falls on him that cuts him off.

*STEW.* 'Would I could meet him, madam! I  
 would show

What party <sup>7</sup> I do follow.

*REG.*

Fare thee well. [*Exeunt.*]

### SCENE VI<sup>8</sup>.

The Country near Dover.

*Enter GLOSTER, and EDGAR, dressed like a  
 Peasant.*

*GLO.* When shall we come to the top of that  
 same hill?

*EDG.* You do climb up it now; look, how we  
 labour.

*GLO.* Methinks, the ground is even.

*EDG.*

Horrible steep:

Hark, do you hear the sea?

*GLO.*

No, truly <sup>9</sup>.

<sup>6</sup> — give him THIS;] I suppose Regan here delivers a ring or  
 some other favour to the Steward, to be conveyed to Edmund.

MALONE.

<sup>7</sup> What party —] Quarto, *What lady.* JOHNSON.

<sup>8</sup> Scene VI.] This scene, and the stratagem by which Gloster  
 is cured of his desperation, are wholly borrowed from Sidney's  
 Arcadia, book ii. JOHNSON.

<sup>9</sup> No, truly.] Somewhat, necessary to complete the measure, is  
 omitted in this or the foregoing hemistich. Sir Thomas Hanmer  
 supplies the defect, though perhaps but awkwardly, by reading—

“No truly, *not.*” STEEVENS.

The quartos read as one line:

“Horrible sleep: hark, do you hear the sea?” BOSWELL.

*EDG.* Why, then your other senses grow imperfect

By your eyes' anguish.

*GLO.*

So may it be, indeed :

Methinks, thy voice is alter'd<sup>1</sup> ; and thou speak'st  
In better phrase, and matter, than thou didst.

*EDG.* You are much deceiv'd ; in nothing am I  
chang'd,

But in my garments.

*GLO.*

Methinks, you are better spoken.

*EDG.* Come on, sir ; here's the place :—stand  
still.—How fearful

And dizzy 'tis, to cast one's eyes so low<sup>2</sup> !

The crows, and choughs, that wing the midway  
air,

Show scarce so gross as beetles : Half way down  
Hangs one that gathers samphire ; dreadful trade<sup>3</sup> !

<sup>1</sup> — thy voice is alter'd ; &c.] Edgar alters his voice in order to pass afterwards for a malignant spirit. JOHNSON.

<sup>2</sup> ————— How fearful

And dizzy 'tis, to cast one's eyes so low !] This description has been much admired since the time of Addison, who has remarked, with a poor attempt at pleasantry, that " he who can read it without being giddy, has a very good head, or a very bad one." The description is certainly not mean, but I am far from thinking it wrought to the utmost excellence of poetry. He that looks from a precipice finds himself assailed by one great and dreadful image of irresistible destruction. But this overwhelming idea is dissipated and enfeebled from the instant that the mind can restore itself to the observation of particulars, and diffuse its attention to distinct objects. The enumeration of the choughs and crows, the samphire-man, and the fishers, counteracts the great effect of the prospect, as it peoples the desert of intermediate vacuity, and stops the mind in the rapidity of its descent through emptiness and horror. JOHNSON.

It is to be considered that Edgar is describing an imaginary precipice, and is not therefore supposed to be so strongly impressed with the dreadful prospect of inevitable destruction, as a person would be who really found himself on the brink of one.

M. MASON.

<sup>3</sup> ————— Half way down

Hangs one that gathers SAMPHIRE ; dreadful trade !] " Sam-

Methinks, he seems no bigger than his head :  
 The fishermen, that walk upon the beach,  
 Appear like mice ; and yon' tall anchoring bark,  
 Diminish'd to her cock <sup>4</sup> ; her cock, a buoy  
 Almost too small for sight : The murmuring surge,  
 That on the unnumber'd idle pebbles chafes,  
 Cannot be heard so high :—I'll look no more ;  
 Lest my brain turn, and the deficient sight  
 Topple down headlong <sup>5</sup> .

*phire* grows in great plenty on most of the sea-cliffs in this country : it is terrible to see how people gather it, hanging by a rope several fathom from the top of the impending rocks as it were in the air." *Smith's History of Waterford*, p. 315, edit. 1774.

TOLLET.

This personage is not a mere creature of Shakspeare's imagination, for the gathering of samphire was literally a *trade* or common occupation in his time, it being carried and cried about the streets, and much used as a pickle. So, in a song in Heywood's *Rape of Lucrece*, in which the cries of London are enumerated under the title of the cries of Rome :

" I ha' rock-*samphier*, rock-*samphier* ;

" Thus go the cries in Rome's faire towne ;

" First they go up street, and then they go downe :

" Buy a map, a mill-mat," &c.

Again, in Venner's *Via recta*, &c. 4to. 1622 : "*Samphire* is in like manner preserved in pickle, and eaten with meates. It is a very pleasant and familiar sauce, and agreeing with man's body."

Dover Cliff was particularly resorted to for this plant. See Drayton's *Polyolbion*, book xviii. :

" Rob Dover's neighbouring cleeves of *samphire*, to excite

" His dull and sickly taste, and stir up appetite." MALONE.

<sup>4</sup> — her cock ;] Her cock-boat. JOHNSON.

So, in *The Tragedy of Hoffman*, 1637 : "—I caused my lord to leap into the *cock*, &c.—at last our *cock* and we were cast ashore."

Again, in the ancient bl. l. comedy called *Common Conditions* :

" *B.* Lanche out the *cocke*, *boies*, and set the maister ashoare.

" *M.* The *cocke* is lashed, eche man to his oare.—

" *M.* Boie, come up, and grounde the *cocke* on the sande."

Again, in *Barclay's Ship of Fools* :

" — our ship can hold no more,

" Hause in the *cocke*—."

Hence the term *cockswain*, a petty officer in a ship. STEEVENS.

<sup>5</sup> TOPPLE down headlong.] To *topple* is to *tumble*. The word

*GLO.* Set me where you stand.

*EDG.* Give me your hand : You are now within  
a foot

Of the extreme verge : for all beneath the moon  
Would I not leap upright<sup>6</sup>.

*GLO.* Let go my hand.

Here, friend, is another purse ; in it, a jewel  
Well worth a poor man's taking : Fairies, and gods,

is also used in Macbeth. So, in Nash's *Lenten Stuff*, &c. 1599 :  
“ — fifty people *topped* up their heels there.”—Again, “ — he  
had thought to have *topped* his burning ear, &c. into the sea.”

STEEVENS.

<sup>6</sup> — for all beneath the moon

Would I not leap UPRIGHT.] But what danger is in leaping  
*upwards* or *downwards*? He who leaps thus must needs fall again  
on his feet upon the place from whence he rose. We should  
read :

“ Would I not leap *outright*,”

i. e. forward : and then being on the verge of a precipice, he must  
needs fall headlong. WARBURTON.

I doubt whether the word—*outright*, was even in use at the  
time when this play was written.

*Upright*, with the strict definition—“ *perpendicularly erect*,” is  
absurd ; for such a leap is *physically* impossible. *Upright* is  
barely expletive : *upwards*, *from the ground*. FARMER.

One of the senses of the word *upright*, in Shakspeare's time,  
was that in which it is now used. So, in *The Tempest* :

“ — time goes *upright* with his carriage.”

Again, in Florio's translation of Montaigne's *Essays*, 1603 : “ I  
have seene a man take his full carier : standing boult *upright* on  
both his feete in the saddle.”

And with this signification, I have no doubt, it was used here.  
Every man who leaps, in his first effort to raise himself from the  
ground, *springs upright*. Far from thinking of leaping *forward*  
for which, being certain destruction, nothing could compensate,  
Edgar says, he would not for all beneath the moon run the risk of  
even leaping *upwards*.

Dr. Warburton idly objects, that he who leaps upwards, must  
needs fall again on his feet upon the same place from whence he  
rose. If the commentator had tried such a leap *within a foot* of  
the edge of a precipice, before he undertook the revision of these  
plays, the world would, I fear, have been deprived of his labours.

MALONE.

Prosper it with thee ! Go thou further off ;  
Bid me farewell, and let me hear thee going.

*EDG.* Now fare you well, good sir. [*Seems to go.*

*GLO.* With all my heart.

*EDG.* Why I do trifle thus with his despair,  
Is done to cure it ?

*GLO.* O you mighty gods !

This world I do renounce ; and, in your sights,  
Shake patiently my great affliction off :  
If I could bear it longer, and not fall  
To quarrel with your great opposeless wills,  
My snuff, and loathed part of nature, should  
Burn itself out. If Edgar live, O, bless him !—  
Now, fellow, fare thee well.

[*He leaps, and falls along.*

*EDG.* Gone, sir ? farewell<sup>8</sup>.—

And yet I know not how conceit may rob  
The treasury of life, when life itself  
Yields to the theft<sup>9</sup> : Had he been where he  
thought,  
By this, had thought been past.—Alive, or dead ?  
Ho, you sir ! friend !—Hear you, sir ?—speak !

<sup>7</sup> Why I do trifle thus with his despair,  
Is done to cure it.] Mr. Theobald and Dr. Warburton, who  
read, with one of the quartos—" 'Tis done," place an interrogation  
point at the end of the first of these lines ; but, in my opinion,  
improperly. STEEVENS.

" 'Tis done —" Thus the quartos B and C, and the folio.  
Quarto A, reads—" 'Tis done. MALONE.

<sup>8</sup> Gone, sir ? farewell.] Thus the quartos and folio. The modern editors have been content to read—*Good sir, &c.*

STEEVENS.

They followed the arbitrary alteration of the editor of the second  
folio. MALONE.

Perhaps, a mere typographical error. STEEVENS.

<sup>9</sup> — when life itself

Yields to the theft ;] When life is willing to be destroyed.

JOHNSON.



Thus might he pass indeed <sup>1</sup> :—Yet he revives :  
What are you, sir ?

*GLO.* Away, and let me die.

*EDG.* Had'st thou been aught but gossomer, feathers, air <sup>2</sup>,

So many fathom down precipitating,  
Thou had'st shiver'd like an egg : but thou dost breathe ;

Hast heavy substance ; bleed'st not ; speak'st ; art sound.

Ten masts at each make not the altitude <sup>3</sup>,

<sup>1</sup> Thus might he *PASS* indeed :] Thus might he *die* in reality. We still use the word *passing* bell. JOHNSON.

So, in King Henry VI. Part II. :

“Disturb him not, let him *pass* peaceably.” STEEVENS.

<sup>2</sup> Had'st thou been aught but *GOSSEMER*, feathers, air,] *Gossomore*, the white and cob-web like exhalations that fly about in hot sunny weather. Skinner says, in a book called The French Gardiner, it signifies the down of the sow-thistle, which is driven to and fro by the wind :

“As sure some wonder on the cause of thunder,

“On ebb and flood, on *gossomer* and mist,

“And on all things, till that the cause is wist.” GRAY.

The substance called *Gossamer* is formed of the collected webs of flying spiders, and during calm weather in Autumn sometimes falls in amazing quantities. HOLT WHITE.

See Romeo and Juliet, Act II. Sc. VI. MALONE.

<sup>3</sup> Ten masts AT EACH make not the altitude,] So Mr. Pope found it in the old editions ; and seeing it corrupt, judiciously corrected it to *attacht*. But Mr. Theobald restores again the old non-sense, *at each*. WARBURTON.

Mr. Pope's conjecture may stand if the word which he uses were known in our author's time, but I think it is of later introduction. We may say :

“Ten masts *on end*——.” JOHNSON.

Perhaps we should read—at *reach*, i. e. *extent*.

In Mr. Rowe's edition it is, “Ten masts *at least*.” STEEVENS.

“Ten masts *at each* make not the altitude.” i. e. each at, or near, the other. Such I suppose the meaning, if the text be right ; but it is probably corrupt. The word *attach'd* certainly existed in Shakspeare's time, but was not used in the sense required here. In Bullokar's English Expositor, 8vo. 1616, to *attach* is interpreted, “To take, lay hold on.” It was *verbum juris*. MALONE.

Which thou hast perpendicularly fell ;  
Thy life's a miracle : Speak yet again.

*GLO.* But have I fallen, or no ?

*EDG.* From the dread summit of this chalky  
bourn <sup>4</sup> :

Look up a-height ;—the shrill-gorg'd lark so far  
Cannot be seen or heard : do but look up.

*GLO.* Alack, I have no eyes.—

Is wretchedness depriv'd that benefit,  
To end itself by death ? 'Twas yet some comfort,  
When misery could beguile the tyrant's rage,  
And frustrate his proud will.

*EDG.*

Give me your arm :

Up :—So ;—How is't ? Feel you your legs ? You  
stand.

*GLO.* Too well, too well.

*EDG.*

This is above all strangeness.

Upon the crown o' the cliff, what thing was that  
Which parted from you ?

*GLO.*

A poor unfortunate beggar.

*EDG.* As I stood here below, methought, his eyes  
Were two full moons ; he had a thousand noses,  
Horns whelk'd <sup>5</sup>, and wav'd like the enridged sea <sup>6</sup> ;

<sup>4</sup> — chalky BOURN :] *Bourn* seems here to signify a *hill*. Its common signification is a *brook*. Milton in *Comus* uses *bosky bourn*, in the same sense perhaps with Shakspeare. But in both authors it may mean only a *boundary*. JOHNSON.

Here it certainly means "this chalky boundary of England, towards France." STEEVENS.

<sup>5</sup> Horns WHELK'D,] *Whelk'd*, I believe, signifies *varied with protuberances*. So, in King Henry V. Fluellen speaking of Bardolph : "— his face is all bubukles, and *whelks*," &c. STEEVENS.

Twisted, convolved. A welk or whilk is a small shell-fish. Drayton in his *Mortimeriados*, 4to. 1596, seems to use this participle in the sense of *rolling* or *curled* :

"The sunny palfreys have their traces broke,

"And setting fire upon the *welked* shrouds

"Now through the heaven flie gadding from the yoke."

MALONE.

It was some fiend : Therefore, thou happy father,  
Think that the clearest gods<sup>7</sup>, who make them  
honours

Of men's impossibilities<sup>8</sup>, have preserv'd thee.

*GLO.* I do remember now : henceforth I'll bear  
Affliction, till it do cry out itself,  
*Enough, enough, and, die.* That thing you speak of,  
I took it for a man ; often 'twould say,  
*The fiend, the fiend :* he led me to that place.

*EDG.* Bear free and patient thoughts<sup>9</sup>.—But who  
comes here ?

*Enter LEAR, fantastically dressed up with Flowers.*

The safer sense will ne'er accommodate  
His master thus<sup>1</sup>.

<sup>6</sup> — ENRIDGED sea ;] Thus the quarto. The folio *enraged*.

STEEVENS.

*Enraged* was certainly our author's word ; for he has the same  
expression in his *Venus and Adonis* :

“ Till the wild waves will have him seen no more,  
“ Whose ridges with the meeting clouds contend.”

MALONE.

<sup>7</sup> — the CLEAREST gods,] The purest ; the most free from evil.

JOHNSON.

So, in *Timon of Athens* :

“ Roots ! you *clear* gods !” MALONE.

<sup>8</sup> — who make them honours

Of MEN'S IMPOSSIBILITIES,] Who are graciously pleased to  
preserve men in situations in which they think it impossible to  
escape : Or, perhaps, who derive honour from being able to do  
what man can not do. MALONE.

By *men's impossibilities* perhaps is meant, what men call *impos-*  
*sibilities*, what appear as such to mere mortal beings. STEEVENS.

<sup>9</sup> Bear FREE and patient THOUGHTS.] To be *melancholy* is to  
have the mind *chained down* to one painful idea ; there is there-  
fore great propriety in exhorting Gloster to *free thoughts*, to an  
emancipation of his soul from grief and despair. JOHNSON.

<sup>1</sup> The SAFER sense will ne'er accommodate

His master thus.] I read :

“ The *saner* sense will ne'er accommodate

“ His master thus.”

**LEAR.** No, they cannot touch me for coming<sup>2</sup> ;  
I am the king himself.

**EDG.** O thou side-piercing sight !

**LEAR.** Nature's above art in that respect. —  
There's your press-money<sup>3</sup>. That fellow handles  
his bow like a crow-keeper<sup>4</sup> : draw me a clothier's

"Here is Lear, but he must be mad : his sound or *sane* senses would never suffer him to be thus-disguised." JOHNSON.

I have no doubt but that *safer* was the poet's word. So, [as Mr. Jennens has remarked] in *Measure for Measure* :

"Nor do I think the man of *safe* discretion

"That does affect it." STEEVENS.

The *safer sense* seems to me to mean the *eye-sight*, which, says Edgar, will never more serve the unfortunate Lear so well, as those senses which Gloster has remaining will serve him, who is now returned to a right mind. The *eye-sight* is probably called the *safer sense* in allusion to our vulgar proverb, "seeing is believing." Horace terms the eyes "*oculi fideles*." Gloster afterwards laments the *stiffness of his vile sense*. BLAKEWAY.

<sup>2</sup> — for COINING ;] So the quartos. Folio—for *crying*. MALONE.

<sup>3</sup> There's your PRESS-MONEY.] It is evident from the whole of this speech, that Lear fancies himself in a battle : but, "There's your press-money" has not been properly explained. It means the money which was paid to soldiers when they were retained in the King's service : and it appears from some antient statutes, and particularly 7 Henry VII. c. 1 ; and 3 Henry VIII. c. 5. that it was felony in any soldier to withdraw himself from the King's service after receipt of this money, without special leave. On the contrary, he was obliged at all times to hold himself in *readiness*. The term is from the French "*prest*," *ready*. It is written *prest* in several places in King Henry VIIIth's Book of household expences still preserved in the Exchequer. This may serve also to explain the following passage in Act V. Sc. II. : "And turn our *imprest* lances in our eyes ;" and to correct Mr. Whalley's note in Hamlet, Act I. Sc. I. : "Why such *impress* of shipwrights ?"

DOUCE.

<sup>4</sup> That fellow handles his bow like a CROW-KEEPER :] Mr. Pope, in his last edition, reads *cow-keeper*. It is certain we must read *crow-keeper*. In several counties, to this day, they call a stuffed figure, representing a man, and armed with a bow and arrow, set up to fright the crows from the fruit and corn, a *crow-keeper*, as well as a *scare-crow*. THEOBALD.

This *crow-keeper* was so common in the author's time, that it is one of the few peculiarities mentioned by Ortelius, in his account of our island. JOHNSON.

yard<sup>5</sup>.—Look, look, a mouse! Peace, peace;—this piece of toasted cheese will do't.—There's my gauntlet; I'll prove it on a giant.—Bring up the brown bills<sup>6</sup>.—O, well flown, bird!—i' the clout<sup>7</sup>, i' the clout: hewgh!—Give the word<sup>8</sup>.

So, in the 48th Idea of Drayton:

“Or if thou'lt not thy archery forbear,  
 “To some base rustick do thyself prefer;  
 “And when corn's sown, or grown into the ear,  
 “Practise thy quiver and turn *crow-keeper*.”

Mr. Tollet informs me, that Markham, in his Farewell to Husbandry, says, that such servants are called field-keepers, or *crow-keepers*. STEVENS.

So, in Bonduca, by Fletcher:

“— Can these fight? They look  
 “Like empty scabbards all; no mettle in them;  
 “Like *men of clouts*, set to *keep crows* from orchards.”

See also Romeo and Juliet, Act I. Sc. IV. MALONE.

The following curious passage in Latimer's Fruitful Sermons, 1584, fol. 69, will show how indispensable was practice to enable an archer to *handle his bow* skilfully: “In my time (says the good bishop) my poor father was diligent to teach me to shoote, as to learne me any other thing, and so I thinke other men did their children. He taught me how to draw, howe to lay my body in my bow, and not to drawe with strength of armes as other nations doe, but with strength of the bodye. I had my bowes bought me according to my age and strength: as I increased in them, so my bowes were made bigger and bigger: for men shall neuer shoote well, except they be brought up in it.” HOLT WHITE.

The notes on this passage serve only to identify the character of a *crow-keeper*; but the *comparison* still remains to be explained. On this occasion, we must consult our sole preceptor in the manly and too much neglected science of archery, the venerable Ascham. In speaking of awkward shooters, he says, “Another cowreth downe, and layeth out his buttockes as though hee should *shoote at crows*.” DOUCE.

<sup>5</sup> — draw me a CLOTHIER'S YARD.] Perhaps the poet had in his mind a stanza of the old ballad of Chevy-Chace:

“An arrow of a *cloth-yard* long,  
 “Up to the head drew he,” &c. STEVENS.

<sup>6</sup> — the BROWN BILLS.] A *bill* was a kind of battle-axe, affixed to a long staff:

“Which is the constable's house?—

“At the sign of the *brown bill*.” *Blurt Mr. Constable*, 1602.  
 Again, in Marlowe's King Edward II. 1622:

EDG. Sweet marjoram.

LEAR. Pass.

GLO. I know that voice.

LEAR. Ha! Goneril!—with a white beard<sup>o</sup>!—  
They flatter'd me like a dog<sup>1</sup>; and told me, I had  
white hairs in my beard, ere the black ones were  
there<sup>2</sup>. To say *ay*, and *no*, to every thing I said!—  
Ay and no too was no good divinity. When the  
rain came to wet me<sup>3</sup> once, and the wind to make

“Lo, with a band of bowmen and of pikes,

“*Brown bills*, and targetiers,” &c. STEEVENS.

See vol. vii. p. 87. MALONE.

<sup>7</sup> O, well flown, BIRD!—[I' THE CLOUT, &c.] Lear is here  
raving of *archery*, and shooting at *buts*, as is plain by the words  
“i' the clout,” that is, the *white* mark they set up and aim at:  
hence the phrase, to *hit the white*. WARBURTON.

So, in *The Two Maids of Moreclacke*, 1609: “Change your  
mark, shoot at a white; come stick me in the *clout*, sir.”

Again, in *Tamburlaine*, &c. 1590:

“For kings are *clouts* that every man shoots at.”

Again, in *How to Choose A Good Wife from A Bad One*, 1602:

“— who could miss the *clout*,

“Having such steady aim — ?”

Mr. Heath thinks there can be no impropriety in calling an  
arrow a *bird*, from the swiftness of its flight, especially when  
immediately preceded by the words *well-flown*: but it appears that  
*well-flown bird*, was the falconer's expression when the hawk was  
successful in her flight; and is so used in *A Woman Killed With  
Kindness*. STEEVENS.

The quartos read—“O, well flown bird *in the ayre*, hugh, give  
the word.” MALONE.

<sup>8</sup> — Give the word.] Lear supposes himself in a garrison,  
and before he lets Edgar pass, requires the watch-word.

JOHNSON.

<sup>9</sup> Ha! Goneril!—with a white beard!] So reads the folio,  
properly: the quarto, whom the latter editors have followed, has,  
“Ha! Goneril, ha! Regan! they flattered me,” &c. which is  
not so forcible. JOHNSON.

<sup>1</sup> They flatter'd me like a dog;] They played the spaniel to  
me. JOHNSON.

<sup>2</sup> — and told me, I had white hairs in my beard, ere the black  
ones were there.] They told me that I had the wisdom of age,  
before I had attained to manhood. MALONE.

<sup>3</sup> When the rain came to wet me, &c.] This seems to be an

me chatter ; when the thunder would not peace at my bidding ; there I found them, there I smelt them out. Go to, they are not men o' their words : they told me I was every thing ; 'tis a lie ; I am not ague-proof.

*GLO.* The trick of that voice <sup>4</sup> I do well remember :

Is't not the king ?

*LEAR.*

Ay, every inch a king :

When I do stare, see, how the subject quakes <sup>5</sup>.

I pardon that man's life : What was thy cause ?—

*Adultery.*—

Thou shalt not die : Die for adultery ! No :

The wren goes to't, and the small gilded fly

Does lecher in my sight.

Let copulation thrive, for Gloster's bastard son

Was kinder to his father, than my daughters

Got 'tween the lawful sheets.

To't, luxury <sup>6</sup>, pell-mell, for I lack soldiers.—

Behold yon' simpering dame,

Whose face between her forks <sup>7</sup> presageth snow ;

allusion to King Canute's behaviour when his courtiers flattered him as lord of the sea. STEEVENS.

<sup>4</sup> The TRICK of that voice —] “ *Trick* (says Sir Thomas Hamner) is a word frequently used for the air, or that peculiarity in a face, voice, or gesture, which distinguishes it from others.” We still say, “ He has a *trick* of winking with his eyes, of speaking loud,” &c. STEEVENS.

So, in *K. John*, Act I. Sc. I. :

“ He hath a *trick* of Cœur-de-lion's face.”

See note on that passage. MALONE.

<sup>5</sup> Ay, every inch a KING :

When I do stare, see, how the SUBJECT QUAKES.] So, in *Venus and Adonis* :

“ Who, like a *king* perplexed in his throne,

“ By their suggestion gives a deadly groan,

“ Whereat each tributary *subject quakes*.” MALONE.

<sup>6</sup> To't, LUXURY, &c.] *Luxury* was the ancient appropriate term for *incontinence*. See Mr. Collins's note on *Troilus and Cressida*, Act V. Sc. II. STEEVENS.

<sup>7</sup> Whose face between her FORKS —] The construction is not

That minces virtue<sup>8</sup>, and does shake the head  
 To hear of pleasure's name ;  
 The fitchew<sup>9</sup>, nor the soiled horse<sup>1</sup>, goes to't  
 With a more riotous appetite.  
 Down from the waist they are centaurs<sup>2</sup>,  
 Though women all above :  
 But to the girdle<sup>3</sup> do the gods inherit,  
 Beneath is all the fiends<sup>4</sup>; there's hell, there's  
 darkness,

" whose face between her *forks*," &c. but " whose face presageth snow between her *forks*." So, in *Timon*, Act IV. Sc. III. :

" Whose blush doth thaw the consecrated snow

" That lies on Dian's lap." EDWARDS.

To preserve the modesty of Mr. Edwards's happy explanation, I can only hint a reference to the word *fourcheure* in *Cotgrave's Dictionary*. STEEVENS.

<sup>8</sup> That MINCES virtue,] Whose virtue consists in appearance only ; in an affected delicacy and prudery : who is as nice and squeamish in talking of virtue and of the frailer part of her sex, as a lady who walks *mincingly* along :

" ——— and turn two *mincing* steps

" Into a manly stride." *Merchant of Venice*. MALONE.

This is a passage which I shall not venture to explain further than by recommending a reconsideration of the passage, quoted by Mr. Malone, from the *Merchant of Venice*. STEEVENS.

<sup>9</sup> The fitchew,] A polecat. POPE.

<sup>1</sup> — nor the SOILED HORSE,] *Soiled horse* is a term used for a horse that has been fed with hay and corn in the stable during the winter, and is turned out in the spring to take the first flush of grass, or has it cut and carried in to him. This at once cleanses the animal, and fills him with blood. STEEVENS.

<sup>2</sup> Down from the WAIST they are centaurs,] In *The Malcontent* is a thought as singular as this :

" 'Tis now about the immodest *waist* of night." STEEVENS.

<sup>3</sup> BUT to the girdle, &c.] To *inherit* in Shakspeare is, to possess. So, in *The Tempest* :

" ——— the great globe itself,

" Yea all which it *inherit*, shall dissolve."

*But* is here used for *only*. MALONE.

<sup>4</sup> Beneath is all the fiends' ;] According to Grecian superstition, every limb of us was consigned to the charge of some particular deity. Gower, *De Confessione Amantis*, enlarges much on it, and concludes by saying :



there is the sulphurous \* pit<sup>5</sup>, burning, scalding, stench, consumption;—Fye, fye, fye! pah; pah! Give me an ounce of civet, good apothecary, to sweeten my imagination: there's money for thee.

*GLO.* O, let me kiss that hand!

*LEAR.* Let me wipe it first †; it smells of mortality.

*GLO.* O ruin'd piece of nature! This great world Shall so wear out to nought.—Dost thou know me?

*LEAR.* I remember thine eyes well enough. Dost thou squiny at me<sup>6</sup>? No, do thy worst, blind Cupid; I'll not love.—Read thou this challenge; mark but the penning of it.

*GLO.* Were all the letters suns, I could not see one.

*EDG.* I would not take this from report;—  
it is,

And my heart breaks at it.

*LEAR.* Read.

*GLO.* What, with the case of eyes<sup>7</sup>?

\* Quartos, *sulphury*. † Quartos, *Here wipe it first*.

“ And Venus through the letcherie

“ For whiche thei hir deifie,

“ *She kept all doune the remenant*

“ *To thilke office appertainant.*” COLLINS.

In the old copies the preceding as well as the latter part of Lear's speech is printed as prose. I doubt much whether any part of it was intended for metre. MALONE.

<sup>5</sup> — there is the sulphurous pit, &c.] Perhaps these lines should be regulated as follows:

“ There is the sulphurous pit, stench, burning, scalding,

“ Consumption: fye, fye, fye! pah! pah! pah!

“ An ounce of civet,” &c. STEEVENS.

<sup>6</sup> Dost thou squiny at me?] To *squiny* is to look askint. The word is used by our poet's fellow-comedian, Robert Armin, in *A Nest of Ninnies*, &c. 4to. 1609: “ The world—*squinies* at this, and looks as one scorning.” MALONE.

<sup>7</sup> What, with the case of eyes?] Mr. Rowe changed *the* into *this*, but without necessity. I have restored the old reading. The *case of eyes* is the *socket* of either eye. Statius in his first *Thebaid*, has a similar expression. Speaking of *Œdipus* he says:

**LEAR.** O, ho, are you there with me? No eyes in your head, nor no money in your purse? Your eyes are in a heavy case, your purse in a light: Yet you see how this world goes.

**GLO.** I see it feelingly.

**LEAR.** What, art mad? A man may see how this world goes, with no eyes. Look with thine ears: see how yon' justice rails upon yon' simple thief. Hark, in thine ear: Change places; and, handy-dandy<sup>s</sup>, which is the justice, which is the thief?—Thou hast seen a farmer's dog bark at a beggar?

**GLO.** Ay, sir.

**LEAR.** And the creature run from the cur?

*Tunc vacuos orbes crudum ac miserabile vitæ  
Supplicium, ostentat cœlo, manibusque cruentis  
Pulsat inane solum.*

*Inane solum, i. e. vacui oculorum loci.*

Shakspeare has the expression again in *The Winter's Tale*:

“— they seemed almost, with staring on one another, to tear the cases of their eyes.” STEEVENS.

In *Pericles, Prince of Tyre*, 1609, we have the same expression:

“— her eyes as jewel-like,

“And cas'd as richly.”

Again, *ibidem*:

“Her eye-lids, cases to those heavenly jewels

“Which Pericles hath lost,

“Begin to part their fringes of bright gold.”

*This* could not have been the author's word; for “this case of eyes” in the language of his time signified—*this pair of eyes*, a sense directly opposite to that intended to be conveyed. MALONE.

<sup>s</sup> Change places; and, HANDY-DANDY,] The words *change places*, and, are not in the quartos. *Handy-dandy* is, I believe, a play among children, in which something is shaken between two hands, and then a guess is made in which hand it is retained. See Florio's *Italian Dictionary*, 1598: “*Bazzicchiare*. To shake between two hands; to play *handy-dandy*.” Coles, in his *Latin Dictionary*, 1679, renders “to play *handy-dandy*,” by *digitis micare*; and he is followed by Ainsworth; but they appear to have been mistaken; as is Dr. Johnson in his definition in his *Dictionary*, which seems to have been formed on the passage before us, misunderstood. He says, *Handy-dandy* is “a play in which children *change hands and places*.” MALONE.

There thou might'st behold the great image of authority: a dog's obeyed in office.—

Thou rascal beadle, hold thy bloody hand:

Why dost thou lash that whore? Strip thine own back;

Thou hotly lust'st to use her in that kind

For which thou whipp'st her. The usurer hangs the cozener.

Through tatter'd clothes small vices do appear;  
Robes, and furr'd gowns, hide all<sup>9</sup>. Plate sin<sup>1</sup>  
with gold,

And the strong lance of justice hurtless breaks:

Arm it in rags, a pigmy's straw doth pierce it.

None does offend, none, I say, none; I'll able 'em<sup>2</sup>:

Take that of me, my friend, who have the power

To seal the accuser's lips. Get thee glass eyes;

And, like a scurvy politician, seem

To see the things thou dost not.—Now, now, now,

now:

Pull off my boots:—harder, harder; so.

*EDG.* O, matter and impertinency mix'd!

Reason in madness!

<sup>9</sup> Robes, and furr'd gowns, hide all.] So, in *The Rape of Lucrece*:

“Hiding base sin in pleats of majesty.” MALONE.

From *hide all to accuser's lips*, the whole passage is wanting in the first edition, being added, I suppose, at his revision.

JOHNSON.

<sup>1</sup> PLATE SIN —] The old copies read—*Place* sin. Mr. Pope made the correction. MALONE.

So, in *King Richard II.*:

“Thus *plated* in habiliments of war.” STEEVENS.

<sup>2</sup> — I'll able 'em:] An old phrase signifying to qualify, or uphold them. So Scogan, contemporary with Chaucer, says:

“Set all my life after thyne ordinaunce,

“And *able me* to mercie or thou deme.” WARBURTON.

So Chapman, in his comedy of *The Widow's Tears*, 1612:

“Admitted! ay, into her heart, and I'll *able* it.”

Again, in his version of the 23d Iliad:

“———— I'll *able* this

“For five revolved years—.” STEEVENS.

**LEAR.** If thou wilt weep my fortunes, take my eyes.

I know thee well enough ; thy name is Gloster :  
Thou must be patient ; we came crying hither.  
Thou know'st, the first time that we smell the air,  
We wawl, and cry<sup>3</sup> :—I will preach to thee ; mark me.

**GLO.** Alack, alack the day !

**LEAR.** When we are born, we cry, that we are come  
To this great stage of fools ;—This a good block<sup>4</sup> ?—

<sup>3</sup> Thou know'st, the first time that we smell the air,  
We wawl, and cry :

Vagituque locum lugubri complet, ut æquum est  
Cui tantum in vitâ restat transire malorum. *Lucretius.*

Thus also, in Sydney's *Arcadia*, lib. ii. :

“ The childe feesles that, the man that feeling knowes,  
“ Which *cries first borne*, the presage of his life,” &c.

STEEVENS.

<sup>4</sup> — This a good block ?] Perhaps, we should read—

“ 'Tis a good block.” RITSON.

Upon the king's saying, *I will preach to thee*, the poet seems to have meant him to pull off his *hat*, and keep turning it and feeling it, in the attitude of one of the preachers of those times, (whom I have seen so represented in ancient prints,) till the idea of *felt*, which the good *hat* or *block* was made of, raises the stratagem in his brain of shoeing a troop of horse with a substance soft as that which he held and moulded between his hands. This makes him start from his preachment.—*Block* anciently signified the *head part* of the hat, or *the thing on which a hat is formed*, and sometimes the hat itself.—See *Much Ado About Nothing* : “ He wears his faith but as the fashion of his *hat* ; it changes with the next *block*.”

Again, in Beaumont and Fletcher's *Wit at Several Weapons* :

“ I am so haunted with this broad-brim'd *hat*

“ Of the last progress *block*, with the young hatband.”

Again, in *The Two Merry Milkmaids*, 1620 : “ — my haberdasher has a new *block*, and will find me and all my generation in *beavers*,” &c.

Again, in *Decker's Gul's Hornbook*, 1609 : “ — that cannot observe the time of his *hatband*, nor know what fashioned *block*

It were a delicate stratagem, to shoe  
 A troop of horse with felt<sup>5</sup> : I'll put it in proof ;  
 And when I have stolen upon these sons-in-law,  
 Then, kill, kill, kill, kill, kill, kill<sup>6</sup>.

is most kin to his head : for in my opinion, the braine that cannot chuse his *felt* well," &c.

Again, in *The Seven Deadly Sinnes of London*, by Decker, 1606 : " — The *blocke* for his head alters faster than the *felt-maker* can fitte him."

Again, in *Run and a Great Cast*, an ancient collection of Epigrams, 4to. without date, Epigram 46. In Sextinum :

" A pretty *blocke* Sextinus names his *hat* ;

" So much the fitter for his head by that." STEEVENS.

<sup>5</sup> It were a delicate stratagem, to shoe

A troop of horse with felt:] i. e. with flocks kneaded to a mass, a practice I believe sometimes used in former ages, for it is mentioned in Ariosto :

— fece nel cadar strepito quanto

Avesse avuto sotto i piedi il *feltro*. JOHNSON.

Shakspeare however might have adopted the stratagem of shoeing a troop of horse with *felt*, from the following passage in Fenton's *Tragicall Discourses*, 4to. bl. l. 1567 : " — he attyreth himselfe for the purpose in a night-gowne girt to hym, with a paire of *shoes of felte*, leaste the noyse of his feete shoulde discover his goinge." P. 58.

Again, in *Hay any Worke for a Cooper*, an ancient pamphlet, no date : " Their adversaries are very eager : the saints in heaven have *felt* o' their tongues." STEEVENS.

This " delicate stratagem " had actually been put in practice about fifty years before Shakspeare was born, as we learn from Lord Herbert's *Life of Henry the Eighth*, p. 41. " And now," says that historian, " having feasted the ladies royally for divers dayes, he [Henry] departed from Tournay to Lisle, [Oct. 13, 1513,] whither he was invited by the Lady Margaret, who caused there a juste to be held in an extraordinary manner ; the place being a fore-room raised high from the ground by many steps, and paved with black square stones like marble ; while *the horses*, to prevent sliding, were shod with *felt* or flocks (the Latin words are *feltro sive tomento*) : after which the ladies danced all night." MALONE.

<sup>6</sup> Then, KILL, KILL, &c.] This was formerly the word given in the English army, when an onset was made on the enemy. So, in *Venus and Adonis* :

" Gives false alarms, suggesteth mutiny,

" And in a peaceful hour doth cry, *kill, kill.*"

*Enter a Gentleman, with Attendants.*

*GENT.* O, here he is ; lay hand upon him.—Sir, Your most dear daughter——

*LEAR.* No rescue ? What, a prisoner ? I am even The natural fool of fortune <sup>7</sup>.—Use me well ; You shall have ransome. Let me have a surgeon, I am cut to the brains.

*GENT.* You shall have any thing.

*LEAR.* No seconds ? All myself ? Why, this would make a man, a man of salt <sup>8</sup>, To use his eyes for garden water-pots, Ay, and for laying autumn's dust <sup>9</sup>.

*GENT.* Good sir <sup>1</sup>,—

*LEAR.* I will die bravely, like a bridegroom : What ?

I will be jovial ; come, come ; I am a king, My masters, know you that ?

*GENT.* You are a royal one, and we obey you.

Again, in *The Mirroure for Magistrates*, 1610, p. 315 :

“ For while the Frenchmen fresk assaulted still,

“ Our Englishmen came boldly forth at night,

“ Crying St. George, Salisbury, *kill, kill,*

“ And offered freshly with their foes to fight.”

MALONE.

<sup>7</sup> The natural fool of FORTUNE.] So, in *Romeo and Juliet* :

“ O, I am *fortune's* fool !” STEEVENS.

<sup>8</sup> — a man of SALT,] “ A man of salt” is “ a man of tears.” In *All's Well that Ends Well*, we meet with—“ your *salt tears*’ head ;” and in *Troilus and Cressida*, “ the *salt* of broken *tears*.” Again, in *Coriolanus* :

“ He has betray’d your business, and given up

“ For certain drops of *salt*, your city Rome.” MALONE.

<sup>9</sup> Ay, and FOR laying autumn's dust.] These words are not in the folio. MALONE.

For the sake of metre, I have here repeated the preposition—*for*, which appears to have been accidentally omitted in the old copies. STEEVENS.

<sup>1</sup> *Gent.* Good sir,] These words I have restored from one of the quartos. In the other, they are omitted. The folio reads :

“ — a *smug* bridegroom —.” STEEVENS.

LEAR. Then there's life in it <sup>2</sup>. Nay, an you get it, you shall get it by running. Sa, sa, sa, sa <sup>3</sup>.

[Exit, running; Attendants follow.]

GENT. A sight most pitiful in the meanest wretch;

Past speaking of in a king!—Thou hast one daughter,

Who redeems nature from the general curse  
Which twain have brought her to.

EDG. Hail, gentle sir.

GENT. Sir, speed you: What's your will?

EDG. Do you hear aught, sir, of a battle toward?

GENT. Most sure, and vulgar: every one hears that,

Which can distinguish sound.

EDG.

But, by your favour,

How near's the other army?

GENT. Near, and on speedy foot; the main descry

Stands on the hourly thought <sup>4</sup>.

EDG.

I thank you, sir: that's all.

GENT. Though that the queen on special cause is here,

Her army is mov'd on.

EDG.

I thank you, sir. [Exit GENT.]

GLO. You ever-gentle gods, take my breath from me;

Let not my worser spirit <sup>5</sup> tempt me again

<sup>2</sup> Then there's life in it.] The case is not yet desperate.

JOHNSON.

So, in Antony and Cleopatra:

"There's sap in't yet." STEEVENS.

<sup>3</sup> Nay, an you get it, &c.] Does not this passage seem to prove that "*sessà*, let him trot by," means the very reverse of *cessez*. See p. 156 and p. 176. BOSWELL.

<sup>4</sup> — the main descry

Stands on the hourly thought.] The *main* body is *expected* to be *descry'd* every hour. The expression is harsh. JOHNSON.

<sup>5</sup> — my worser spirit —] By this expression may be meant—"my *evil genius*." STEEVENS.

To die before you please !

*EDG.* Well pray you, father.

*GLO.* Now, good sir, what are you ?

*EDG.* A most poor man, made lame by fortune's blows<sup>5</sup> ;

Who, by the art of known and feeling sorrows<sup>6</sup>,  
Am pregnant to good pity. Give me your hand,  
I'll lead you to some bidding.

*GLO.* Hearty thanks :

The bounty and the benison of heaven  
To boot, and boot !

*Enter Steward.*

*STEW.* A proclaim'd prize ! Most happy !  
That eyeless head of thine was first fram'd flesh  
To raise my fortunes.—Thou old unhappy traitor,  
Briefly thyself remember<sup>7</sup> :—The sword is out  
That must destroy thee.

<sup>5</sup> — made TAME BY fortune's blows.] So, in *Much Ado About Nothing* :

“ *Taming my wild heart to thy gentle hand.*”

The quartos read :

“ — made *lame by fortune's blows.*” STEEVENS.

I believe the original is here, as in many other places, the true reading. So, in our poet's 37th Sonnet :

“ So I, *made lame by fortune's dearest spight—.*”

MALONE.

<sup>6</sup> Who, by the art of known and feeling sorrows,] i. e. Sorrows past and present. WARBURTON.

*Haud ignara mali, miseris succurrere disco.*

I doubt whether *feeling* is not used, with our poet's usual licence, for *felt*. Sorrows known, not by relation, but by experience.

MALONE.

<sup>7</sup> Briefly thyself remember:] i. e. Quickly recollect the past offences of thy life, and recommend thyself to heaven.

WARBURTON.

So Othello says to Desdemona :

“ If you bethink yourself of any crime,

“ Unreconcil'd as yet to heaven and grace,

“ Solicit for it straight.” MALONE.



**GLO.** Now let thy friendly hand  
Put strength enough to it. [*EDGAR opposes.*]

**STEW.** Wherefore, bold peasant,  
Dar'st thou support a publish'd traitor? Hence ;  
Lest that the infection of his fortune take  
Like hold on thee. Let go his arm.

**EDG.** Chill not let go, zir, without vurther  
'casion.

**STEW.** Let go, slave, or thou diest.

**EDG.** Good gentleman, go your gait<sup>8</sup>, and let  
poor volk pass. And ch'ud ha' been zwagger'd out  
of my life, 'twould not ha' been zo long as 'tis by a  
vortnight. Nay, come not near the old man ; keep  
out, che vor'ye<sup>9</sup>, or ise try whether your costard<sup>1</sup>  
or my bat<sup>\*2</sup> be the harder : Ch'll be plain with  
you.

\* So quarto B ; quartos A and C, *battero* ; first folio, *ballow*.

<sup>8</sup> — go your gait,] *Gang your gait* is a common expression  
in the North. In the last rebellion, when the Scotch soldiers  
had finished their exercise, instead of our term of dismissal,  
their phrase was, "*gang your gaits.*" STEEVENS.

<sup>9</sup> — che vor'ye,] *I warn you.* Edgar counterfeits the wes-  
tern dialect. JOHNSON.

When our ancient writers have occasion to introduce a rustick,  
they commonly allot him this Semersetshire dialect. Mercury,  
in the second book of Ovid's *Metamorphosis*, assumes the ap-  
pearance of a clown, and our translator Golding has made him  
speak with the provinciality of Shakspeare's Edgar. STEEVENS:

<sup>1</sup> — your COSTARD —] *Costard*, i. e. head. So, in King  
Richard III. : "Take him over the *costard* with the hilt of thy  
sword." STEEVENS.

<sup>2</sup> — my BAT —] i. e. club. So, in Spenser :

" — a handsome *bat* he held,

" On which he leaned, as one far in eld."

Again, in Mucedorus, 1598 :

" With this my *bat* I will beat out thy brains."

Again, in The Pinner of Wakefield, 1599 :

" — let every thing be ready,

" And each of you a good *bat* on his neck." STEEVENS.

Rather, in this place, a *staff*. In Sussex a walking-stick is

**STEW.** Out, dunghill!

**EDG.** Ch'ill pick your teeth, zir: Come; no matter vor your foins<sup>3</sup>.

[*They fight; and EDGAR knocks him down.*]

**STEW.** Slave, thou hast slain me:—Villain, take my purse;

If ever thou wilt thrive, bury my body;  
And give the letters, which thou find'st about me,  
To Edmund earl of Gloster<sup>4</sup>; seek him out  
Upon the British party:—O, untimely death!

[*Dies.*]

**EDG.** I know thee well: A serviceable villain;  
As duteous to the vices of thy mistress,  
As badness would desire.

**GLO.** What, is he dead?

called a *bat*. *Bats* and *clubs* are distinguished in *Coriolanus*, Act I. Sc. I.: "Where go you with *bats* and *clubs*."

HOLT WHITE.

<sup>3</sup> — no matter vor your FOINS,] To *foin*, is to make what we call a *thrust* in fencing. Shakspeare often uses the word.

STEVENS.

<sup>4</sup> To Edmund earl of Gloster;] Mr. Smith has endeavoured, without any success, to prove, in a long note, that we ought to read—*letter* both here and below, because the Steward had only one letter in his pocket, namely, that written by Goneril. But there is no need of change, for *letters* formerly was used like *epistolæ* in Latin, when one only was intended. So, in Act I. Sc. V. Lear says to Kent, "Go, you, before to Gloster, with *these letters*;" and Kent replies, "I will not sleep, my lord, till I have delivered your *letter*." Again, in Act IV. Sc. V. the Steward says to Regan, "I must needs after him, madam, with my *letters*," meaning only Goneril's letter, which Edgar presently reads. Such, as I observed on that passage, is the reading of the original quarto copies, which in the folio is changed to *letter*. Whether the Steward had also a letter from Regan, it is not here necessary to inquire. The words which he uses do not, for the reason I have assigned, necessarily imply two letters; and as Edgar finds no letter from Regan, we may infer that when she said to the Steward, in a former scene, "take thou this," she gave him a ring or some other token of regard for Edmund, and not a letter. MALONE.

EDG. Sit you down, father ; rest you.—  
Let's see his pockets : these letters, that he speaks  
of,

May be my friends.—He's dead ; I am only sorry  
He had no other death's-man <sup>5</sup>.—Let us see :—  
Leave, gentle wax ; and, manners, blame us not :  
To know our enemies' minds, we'd rip their hearts ;  
Their papers, is more lawful <sup>6</sup>.

[Reads.] *Let our reciprocal vows be remembered.  
You have many opportunities to cut him off : if your  
will want not, time and place will be fruitfully of-  
fered. There is nothing done, if he return the con-  
queror : Then am I the prisoner, and his bed my  
gaol ; from the loathed warmth whereof deliver me,  
and supply the place for your labour.*

*Your wife, (so I would say,) and your  
affectionate servant <sup>7</sup>,*

GONERIL.

<sup>5</sup> He had no other DEATH'S-MAN.] So, in The Rape of Lucrece :

“ For who so base would such an office have

“ As slanderous *death's-man* to so base a slave.” MALONE.

<sup>6</sup> To know our enemies' minds, we'd rip their hearts ;

Their papers, is more lawful.] This is darkly expressed :  
the meaning is, ‘ Our enemies are put upon the rack, and torn in  
pieces to extort confession of their secrets : to tear open their  
letters is more lawful.’ WARBURTON.

“ — we'd rip—.” Thus the quartos. The folio reads—*we*  
*rip*. The editor of the second folio imagining that *papers* was the  
nominative case, for *is* substituted *are* : “ Their papers *are* more  
lawful.” But the construction is,—“ *to rip* their papers, is more  
lawful.” His alteration, however, has been adopted by the modern  
editors. MALONE.

<sup>7</sup> — *affectionate servant*,] After *servant*, one of the quartos  
[quarto A and C,] has this strange continuation : “ — and for  
you her owne for *venter*, Gonerill.” STEEVENS.

In this place I have followed quarto B. The others read—  
“ Your (wife, so I would say) *your affectionate servant* ; and  
adds the words mentioned by Mr. Steevens. The folio, reads—  
“ Your (wife, so I would say) *affectionate servant*, Gonerill.”

MALONE.



*Re-enter EDGAR.*

*EDG.* Give me your hand :  
Far off, methinks, I hear the beaten drum.  
Come, father, I'll bestow you with a friend.

[*Exeunt.*]

SCENE VII.

*A Tent in the French Camp. LEAR on a Bed, asleep ; Physician, Gentleman<sup>3</sup>, and Others, attending : Enter CORDELIA and KENT.*

*COR.* O thou good Kent, how shall I live, and  
work,  
To match thy goodness ? My life will be too short,  
And every measure fail me<sup>4</sup>.

*KENT.* To be acknowledg'd, madam, is o'er-  
paid.

All my reports go with the modest truth ;  
Nor more, nor clipp'd, but so.

*COR.* Be better suited<sup>5</sup> :

<sup>3</sup> — Physician, Gentleman, &c.] In the quartos the direction is, "*Enter Cordelia, Kent, and Doctor,*" omitting by negligence the *Gentleman*, who yet in those copies is a speaker in the course of the scene, and remains with *Kent*, when the rest go out. In the folio, the direction is, "*Enter Cordelia, Kent, and Gentleman ;*" to the latter of whom all the speeches are given, which in the original copies are divided between the *Physician* and the *Gentleman*. I suppose, from a penury of actors, it was found convenient to unite the two characters, which, we see, were originally distinct. Cordelia's words, however, might have taught the editor of the folio to have given the *Gentleman* whom he retained the appellation of *Doctor* :

"Be govern'd by *your knowledge*, and proceed

"I' the sway of *your own will.*" MALONE.

<sup>4</sup> — every measure fail me.] All good which I shall allot thee, or *measure out* to thee, will be scanty. JOHNSON.

<sup>5</sup> Be better suited :] i. e. Be better dressed, put on a better suit of clothes. STEEVENS.

These weeds are memories of those worser hours<sup>6</sup>;  
I pry'thee, put them off.

*KENT.* Pardon me, dear madam;  
Yet to be known, shortens my made intent<sup>7</sup>:  
My boon I make it, that you know me not,  
Till time and I think meet.

*COR.* Then be it so, my good lord.—How does  
the king? [*To the Physician.*]

*PHYS.* Madam, sleeps still.

*COR.* O you kind gods,  
Cure this great breach in his abused nature!  
The untun'd and jarring \* senses, O, wind up  
Of this child-changed father<sup>8</sup>!

\* Quarto, *hurrying.*

<sup>6</sup> These weeds are MEMORIES of those worser hours;] *Memories*, i. e. Memorials, remembrancers. Shakspeare uses the word in the same sense, As You Like It, Act II. Sc. III.:

“O, my sweet master! O you *memory*

“Of old Sir Rowland!” STEEVENS.

So, in Stowe's Survey of London, 1618:—“A printed *memorie* hanging up in a table at the entrance into the church-door.”

MALONE.

<sup>7</sup> — my MADE INTENT:] There is a dissonancy of terms in *made intent*; one implying the idea of a thing done, the other, undone. I suppose Shakspeare wrote—*laid intent*; i. e. projected. WARBURTON.

An intent *made*, is an intent *formed*. So we say in common language, to *make a design*, and to *make a resolution*. JOHNSON.

<sup>8</sup> Of this CHILD-CHANGED father!] That is, *changed by his children*; a father, whose jarring senses have been untuned by the monstrous ingratitude of his daughters. So, *care-craz'd*, crazed by care; *wave-worn*, worn by the waves: *woe-wearied*, harassed by woe, &c. MALONE.

“Of this child-changed father!” i. e. Changed to a child by his years and wrongs; or perhaps, reduced to this condition by his children. STEEVENS.

Lear is become insane, and this is the change referred to. Insanity is not the property of second childhood, but dotage. Consonant to this explanation is what Cordelia almost immediately adds:

*PHYS.* So please your majesty,  
That we may wake the king? he hath slept long.

*COR.* Be govern'd by your knowledge, and proceed

I' the sway of your own will. Is he array'd?

*GENT.* Ay, madam<sup>9</sup>; in the heaviness of his \*  
sleep,

We put fresh garments on him.

*PHYS.* Be by, good madam, when we do awake  
him;

I doubt not of his temperance.

*COR.*

Very well<sup>1</sup>.

*PHYS.* Please you, draw near.—Louder the musick there<sup>2</sup>.

\* First folio omits *his*.

"O my dear father! Restoration, hang

"Thy medicine on my lips; and let this kiss

"Repair those violent harms, that my two sisters

"Have in thy reverence made!" HENLEY.

<sup>9</sup> Ay, madam, &c.] The folio gives these four lines to a *Gentleman*. One of the quartos [quarto B,] gives the two first to the *Doctor*, and the two next to *Kent*. The other quarto [quartos A and C,] appropriates the two first to the *Doctor*, and the two following ones to a *Gentleman*. I have given the two first, which best belong to an attendant, to the *Gentleman* in waiting, and the other two to the *Physician*, on account of the caution contained in them, which is more suitable to his profession. STEEVENS.

In the folio the *Gentleman* and (as he is here called) the *Physician*, is one and the same person. RITSON.

<sup>1</sup> Very well.] This and the following line I have restored from the quartos, STEEVENS.

<sup>2</sup> — Louder the musick there.] I have already observed, that Shakspeare considered *soft musick* as favourable to sleep. See *Love's Labour's Lost*, vol. iv. p. 387, *Lear*, we may suppose, had been thus composed to rest; and now the *Physician* desires *louder musick* to be played, for the purpose of waking him. So again, in *Pericles, Prince of Tyre*, 1609, Cerimon, to recover Thaisa, who had been thrown into the sea, says—

"The *rough* and woeful musick that we have,

"Cause it to sound, 'beseech you."

R 2

**COR.** O my dear father! Restoration, hang  
Thy medicine on my lips<sup>3</sup>; and let this kiss  
Repair those violent harms, that my two sisters  
Have in thy reverence made!

**KENT.** Kind and dear princess!

**COR.** Had you not been their father, these white  
flakes  
Had challeng'd pity of them. Was this a face  
To be expos'd \* against the warring winds?  
[To stand<sup>4</sup> against the deep dread-bolted thun-  
der?

In the most terrible and nimble stroke  
Of quick, cross lightning? to watch (poor perdu!)  
With this thin helm<sup>5</sup>?] Mine enemy's dog<sup>6</sup>,

\* First folio, *opposed*.

Again, in *The Winter's Tale*:

"Musick awake her; strike!" MALONE.

<sup>3</sup> — RESTORATION, hang

Thy medicine on my lips;] This is fine. She invokes the  
goddess of health, Hygeia, under the name of *Restoration*, to  
make her the minister of her rites, in this holy office of recovering  
her father's lost senses. WARBURTON.

*Restoration* is no more than *recovery* personified. STEEVENS.

<sup>4</sup> [To stand, &c.] The lines within crotchets are omitted in  
the folio. JOHNSON.

<sup>5</sup> — to watch (poor PERDU!)

With this thin helm?] The allusion is to the forlorn-hope  
in an army, which are put upon desperate adventures, and called  
in French *enfants perdus*. These *enfants perdus* being always  
slightly and badly armed, is the reason that she adds, "With this  
thin helm?" i. e. bare-headed. WARBURTON.

Dr. Warburton's explanation of the word *perdu* is just, though  
the latter part of his assertion has not the least foundation. Paulus  
Jovius, speaking of the body of men who were anciently sent  
on this desperate adventure, says: "Hos ab immoderata fortitudi-  
ne *perditos* vocant, et in summo honore atque admiratione  
habent." It is not likely that those who deserved so well of their  
country for exposing themselves to certain danger, should be sent  
out, *summa admiratione*, and yet slightly and badly armed.

The same allusion occurs in Sir W. Davenant's *Love and Honour*, 1649:



Though he had bit me, should have stood that  
night

“ ——— I have endur'd

“ Another night would tire a *perdu*,

“ More than a wet furrow and a great frost.”

Again, in Cartwright's Ordinary :

“ ——— as for *perdues*,

“ Some choice sous'd fish, brought couchant in a dish

“ Among some fennel or some other grass,

“ Shows how they lye i' th' field.” STEEVENS.

In Polemon's Collection of Battels, 4to. bl. l. printed by Bynneman, p. 98, an account of the battle of Marignano is translated from Jovius, in which is the following passage :—“ They were very chosen fellows taken out of all the Cantons, men in the prime of youth, and of singular forwardnesse : who by a very auntient order of that country, that by dooyng some deede of passyng prowesse they may obtaine rare honour of warrefare before they be growen in yeares, doe of themselves request all perilous and harde pieces of service, and often use with deadlye praise to runne unto proposed death. These men do they call, of their immoderate fortitude and stoutnesse, the desperats forlorne hopen, and the Frenchmen *enfants perdus* : and it is lawfull for them, by the prerogative of their prowesse, to beare an ensigne, to have conducte and double wages all their life long. Neyther are the forlorne knowen from the rest by anye other marke and cognisance than the plumes of white feathers, the which, after the manner of captaines, they doe tourn behinde, waveryng over theyr shoulder with a brave kynde of riot.”

Again, in Bacon's Apology, touching the late Earl of Essex, 12mo. 1651, p. 105 : “ — you have put me like one of those that the Frenchmen call *Enfans perdus* that serve on foot before horsemen.” REED.

Amongst other desperate services in which the forlorn hope or *enfants perdus*, were engaged, the night-watches seem to have been a common one. So, Beaumont and Fletcher :

“ I am set here like a *perdu*,

“ To watch a fellow that has wrong'd my mistress.”

Little French Lawyer, Act II. Sc. II. WHALLEY.

“ With this thin helm ? ” With this thin covering of hair.

MALONE.

6 — Mine enemy's dog,] Thus the folio. Both the quartos read, “ Mine *injurious* dog.” Possibly the poet wrote—“ Mine *injurer's* dog.” STEEVENS.

Gloster has before expressed the same sentiment perhaps still more strongly, p. 185.

Against my fire ; And wast thou fain, poor father,  
To hovel thee with swine, and rogues forlorn,  
In short and musty straw ? Alack, alack !  
'Tis wonder, that thy life and wits at once  
Had not concluded all<sup>7</sup>.—He wakes ; speak to  
him.

*PHYS.* Madam, do you ; 'tis fittest.

*COR.* How does my royal lord ? How fares your  
majesty ?

*LEAR.* You do me wrong, to take me out o' the  
grave :—

Thou art a soul in bliss ; but I am bound  
Upon a wheel of fire, that mine own tears  
Do scald like molten lead.

*COR.* Sir, do you know me ?

*LEAR.* You are a spirit, I know ; When did you  
die ?

*COR.* Still, still, far wide !

*PHYS.* He's scarce awake ; let him alone awhile.

*LEAR.* Where have I been ? Where am I ?—Fair  
day-light ?—

I am mightily abus'd<sup>8</sup>.—I should even die with pity,  
To see another thus.—I know not what to say.—  
I will not swear, these are my hands :—let's see ;  
I feel this pin prick. 'Would I were assur'd  
Of my condition.

*COR.* O, look upon me, sir,

“ If wolves had at thy gate howl'd that stern time,

“ Thou should'st have said, good porter turn the key ;

“ All cruels else subscribed.” BOSWELL.

<sup>7</sup> Had not concluded ALL.] It is wonder that thy wits and life  
had not *all* ended. JOHNSON.

So, in Spenser's Fairy Queen, c. viii. :

“ Ne spared they to strip her naked *all*.”

Again, in Timon :

“ And dispossess her *all*.” STEEVENS.

<sup>8</sup> I am mightily abus'd.] I am strangely imposed on by ap-  
pearances ; I am in a strange mist of uncertainty. JOHNSON.

And hold your hands in benediction o'er me :—  
No, sir, you must not kneel <sup>9</sup>.

*LEAR.* Pray, do not mock me <sup>1</sup> :

I am a very foolish fond old man,  
Fourscore and upward <sup>2</sup> ; and, to deal plainly,  
I fear, I am not in my perfect mind <sup>3</sup>.  
Methinks, I should know you, and know this man ;  
Yet I am doubtful : for I am mainly ignorant  
What place this is ; and all the skill I have  
Remembers not these garments ; nor I know not  
Where I did lodge last night : Do not laugh at me ;  
For, as I am a man, I think this lady  
To be my child Cordelia.

<sup>9</sup> No, sir, you must not kneel.] This circumstance I find in the old play on the same subject, apparently written by another hand, and published before any edition of Shakspeare's tragedy had made its appearance. As it is always difficult to say whether such accidental resemblances proceed from imitation, or a similarity of thinking on the same occasion, I can only point out this to the reader, to whose determination I leave the question.

*STEEVENS.*

The words, *No, sir*, are not in the folio. *MALONE.*

<sup>1</sup> Pray, do not mock me :] So, in *The Winter's Tale*, Act V. :

“ ——— Let no man mock me,

“ For I will kiss her.” *STEEVENS.*

<sup>2</sup> Fourscore and upward ;] Thus the quartos. The folio absurdly adds “ Not an hour more or less,” i. e. not an hour more or less than an indeterminate number, for such is fourscore *and upward*. *Fourscore* seems to have been used proverbially for old age. See vol. viii. p. 106. *MALONE.*

The authenticity of this passage Sir Joshua Reynolds justly suspects. It was probably the interpolation of some player, and is better omitted, both in regard to sense and versification.

*STEEVENS.*

The words *not an hour more or less*, are judiciously reprobated by Mr. Steevens as the interpolation of some foolish player. We should therefore read [as Mr. Heath proposed] :

“ Fourscore, and upward ; and, to deal plainly *with you*.”

*RITSON.*

<sup>3</sup> I fear, I am not in my perfect mind.] The quarto reads :

“ I fear, I am not perfect in my mind.” *JOHNSON.*

So one of the quartos, [quarto B.] The other, [quartos A and C.] reads according to the present text. *STEEVENS.*

*COR.* And so I am, I am.

*LEAR.* Be your tears wet? Yes, 'faith. I pray,  
weep not :

If you have poison for me, I will drink it.  
I know, you do not love me ; for your sisters  
Have, as I do remember, done me wrong :  
You have some cause, they have not.

*COR.* No cause, no cause.

*LEAR.* Am I in France ?

*KENT.* In your own kingdom, sir.

*LEAR.* Do not abuse me.

*PHYS.* Be comforted, good madam: the great  
rage,

You see, is cur'd<sup>4</sup> in him : [and yet<sup>5</sup> it is danger  
To make him even o'er the time he has lost<sup>6</sup>.]  
Desire him to go in ; trouble him no more,  
Till further settling.

*COR.* Will't please your highness walk ?

<sup>4</sup> — is CUR'D —] Thus the quartos. The folio reads :

“ ——— is kill'd.” STEVENS.

<sup>5</sup> — [and yet &c.] This is not in the folio. JOHNSON.

And in the quartos, this speech, and the remainder of the scene,  
excepting the last two lines, are printed as prose. BOSWELL.

<sup>6</sup> To make him EVEN o'er the time he has lost.] i. e. To  
reconcile it to his apprehension. WARBURTON.

The uncommon verb—to *even*, occurs again in *Cymbeline*,  
Act III. Sc. IV. :

“ There's more to be consider'd ; but we'll *even*

“ All that good time will give us.”

The meaning there seems to be, we will fully employ all the  
time we have. So here the Physician says, that it is dangerous  
to draw from Lear a full relation of all that he felt or suffered  
while his reason was disturbed ; to make him employ as much  
time in the recital of what has befallen him as passed during his  
state of insanity. MALONE.

I believe, Dr. Warburton's explanation is just. The poor old  
king had nothing to tell, though he had much to hear. The  
speaker's meaning therefore I conceive to be—it is dangerous to  
render all that passed during the interval of his insanity, *even*  
(i. e. plain or level,) to his understanding, while it continues in  
its present state of uncertainty. STEVENS.

*LEAR.* You must bear with me :  
Pray now forget and forgive : I am old, and foolish.

[*Exeunt LEAR, CORDELIA, Physician, and Attendants.*

[*GENT.* Holds it true, sir,  
That the duke of Cornwall was so slain ?

*KENT.* Most certain, sir.

*GENT.* Who is conductor of his people ?

*KENT.* As 'tis said,  
The bastard son of Gloster.

*GENT.* They say, Edgar,  
His banish'd son, is with the earl of Kent  
In Germany.

*KENT.* Report is changeable.  
'Tis time to look about ; the powers o' the king-  
dom  
Approach apace.

*GENT.* The arbitrement is like to be a bloody.  
Fare you well, sir. [*Exit.*

*KENT.* My point and period will be thoroughly  
wrought,  
Or well, or ill, as this day's battle's fought.] [*Exit.*

7 Holds it true, sir,] What is printed in crotchets is not in the folio. It is at least proper, if not necessary ; and was omitted by the author, I suppose, for no other reason than to shorten the representation. *JOHNSON.*

It is much more probable, that it was omitted by the players, after the author's departure from the stage, without consulting him. His plays have been long exhibited with similar omissions, which render them often perfectly unintelligible. *MALONE.*

## ACT V. SCENE I.

The Camp of the British Forces, near Dover.

*Enter, with Drums and Colours, EDMUND, REGAN, Officers, Soldiers, and Others.*

*EDM.* Know of the duke, if his last purpose hold ;  
Or, whether since he is advis'd by aught  
To change the course : He's full of alteration <sup>8</sup>,  
And self-reproving :—bring his constant pleasure <sup>9</sup>.

[*To an Officer, who goes out.*

*REG.* Our sister's man is certainly miscarried.

*EDM.* 'Tis to be doubted, madam.

*REG.* Now, sweet lord,  
You know the goodness I intend upon you :  
Tell me,—but truly,—but then speak the truth,  
Do you not love my sister ?

*EDM.* In honour'd love.

[*REG.* But have you never <sup>1</sup> found my brother's  
way

To the forefended place <sup>2</sup> ?

<sup>8</sup> — of ALTERATION,] One of the quartos reads—

“ — of abdication.” STEEVENS.

<sup>9</sup> — his CONSTANT pleasure.] His settled resolution. JOHNSON.  
So, before :

“ We have this hour a *constant* will,” &c.

See p. 8, n. 4. STEEVENS.

<sup>1</sup> But have you never, &c.] The *first* and *last* of these speeches, printed within crotchets, are inserted in Sir Thomas Hanmer's, Mr. Theobald's, and Dr. Warburton's editions; the two intermediate ones, which were omitted in all others, I have restored from the old quartos, 1608. Whether they were left out through negligence, or because the imagery contained in them might be thought too luxuriant, I cannot determine; but sure a material injury is done to the character of the Bastard by the omission; for he is made to deny that flatly at first, which the poet only meant to make him evade, or return slight answers to, till he is urged so far as to be obliged to shelter himself under an immediate falsehood. Query, however, whether Shakspeare

*EDM.* That thought abuses you<sup>3</sup>.

*REG.* I am doubtful that you have been conjunct  
And bosom'd with her<sup>4</sup>, as far as we call hers.

*EDM.* No, by mine honour, madam.]

*REG.* I never shall endure her: Dear my lord,  
Be not familiar with her.

*EDM.* Fear me not:—  
She, and the duke her husband,—

*Enter ALBANY, GONERIL, and Soldiers.*

*GON.* I had rather lose the battle, than that  
sister

Should loosen him and me. [*Aside.*

*ALB.* Our very loving sister, well be met.—

Sir, this I hear,—The king is come to his daughter,  
With others, whom the rigour of our state  
Forc'd to cry out. [Where I could not<sup>5</sup> be honest,  
I never yet was valiant<sup>6</sup>: for this business,

meant us to believe that Edmund had actually found his way to  
the forefended place? STEEVENS.

<sup>2</sup> — FOREFENDED place?] *Forefended* means *prohibited, forbidden*. So, in King Henry VI. Part I.:

“Now, heaven *forefend!* the holy maid with child?”

STEEVENS.

<sup>3</sup> That thought abuses you.] That thought imposes on you:  
you are deceived. This speech and the next are found in both  
the quartos, but omitted in the folio. MALONE.

<sup>4</sup> — BOSOM'D with her,] *Bosom'd* is used in this sense by  
Heywood, in *The Fair Maid of the West*, 1631:

“We'll crown our hopes and wishes with more pomp

“And sumptuous cost, than Priam did his son

“That night he *bosom'd* Helen.”

Again, in Heywood's *Silver Age*, 1613:

“With fair Alcmena, she that never *bosom'd*

“Mortal, save thee.” STEEVENS.

<sup>5</sup> — [Where I could not —] . What is within the crotchets is  
omitted in the folio. STEEVENS.

<sup>6</sup> — Where I could not be honest,

I never yet was valiant:] This sentiment has already ap-  
peared in *Cymbeline*:

“Thou may'st be valiant in a better cause,

“But now thou seem'st a coward.”

It toucheth us as France invades our land,  
Not bolds the king<sup>7</sup>; with others, whom, I fear,  
Most just and heavy causes make oppose<sup>8</sup>.

EDM. Sir, you speak nobly<sup>9</sup>.]

REG.

Why is this reason'd ?

Again, in an ancient MS. play, entituled, The Second Maiden's Tragedy :

"That worke is never undertooke with corage,

"That makes his master blush." STEEVENS.

<sup>7</sup> Not bolds the king;] The quartos read *bolds*, and this may be the true reading. "This business" (says Albany) "touches us as France invades our land, not *as it* bolds the king," &c. i. e. *emboldens* him to assert his former title. Thus in the ancient interlude of Hycke Scornor :

"Alas, that I had not one to *bold* me!"

Again, in Arthur Hall's translation of the 4th Iliad, 4to. 1581 :

"And Pallas *bolds* the Greeks, and blames whom scar doth there dismay." STEEVENS.

<sup>8</sup> Sir, this I hear,—[as far as to]—make oppose.] The meaning is, "the king and others whom we have opposed are come to Cordelia." I could never be valiant but in a just quarrel. We must distinguish; it is just in one sense and unjust in another. As France invades our land I am concerned to repel him; but as he *holds*, entertains, and supports the king, and *others whom I fear many just and heavy causes make*, or compel, as it were, to oppose us, I esteem it unjust to engage against them. This speech, thus interpreted according to the common reading, is likewise very necessary: for otherwise Albany, who is characterised as a man of honour and observer of justice, gives no reason for going to war with those, whom he owns had been much injured under the countenance of his power. WARBURTON.

The quartos read—"For this I hear," &c. Perhaps Shakespeare wrote—"Fore this, I hear, the king," &c. *Sir* is the reading of the folio. Dr. Warburton has explained this passage, as if the copies read—"Not holds the king," i. e. 'not as he holds the king;' but the quartos, in which alone the latter part of this speech is found, read—*bolds*. However, Dr. Warburton's interpretation may be right, as *bolds* may certainly have been a misprint for *holds*, in copies in which we find *mov'd*, for *noble*, (Act V. Sc. III.) *O father*, for *O fault*, (ibid.) the *mistress* of Hecate; for the *mysteries* of Hecate, (Act I. Sc. I.) *blossoms* for *bosoms*, Act V. Sc. III. a *mistresses coward*, for a *mistresses command*, Act IV. Sc. II. &c. &c. MALONE.

<sup>9</sup> Sir, you speak nobly.] This reply must be understood ironically. MALONE.



GON. Combine together 'gainst the enemy :  
For these domestick and particular broils<sup>1</sup>  
Are not to question here<sup>2</sup>.

ALB. Let us then determine  
With the ancient of war on our proceedings.

EDM.<sup>3</sup> I shall attend you presently at your tent.

REG. Sister, you'll go with us ?

GON. No.

REG. 'Tis most convenient ; pray you, go with  
us.

GON. O, ho, I know the riddle : [*Aside.*] I will  
go.

*As they are going out, enter EDGAR, disguised.*

EDG. If e'er your grace had speech with man so  
poor,  
Hear me one word.

ALB. I'll overtake you.—Speak.

[*Exeunt EDMUND, REGAN, GONERIL, Officers,  
Soldiers, and Attendants.*]

EDG. Before you fight the battle, ope this letter.  
If you have victory, let the trumpet sound  
For him that brought it : wretched though I seem,  
I can produce a champion, that will prove  
What is avouched there : If you miscarry,  
Your business of the world hath so an end,

<sup>1</sup> For these domestick and particular broils—] This is the reading of the folio. The quartos have it—

“ For these domestick *doore particulars.*” STEEVENS.

*Doore, or dore,* as quartos A and C have it, was probably a misprint for *dear* ; i. e. important. MALONE.

*Door particulars,* signify, I believe, *particulars at our very doors,* close to us, and consequently fitter to be settled at home.

STEEVENS.

<sup>2</sup> Are not to question here.] Thus the quartos. The folio reads—

“ Are not *the* question here.” STEEVENS.

<sup>3</sup> *Edm.*] This speech is wanting in the folio. STEEVENS.

And machination ceases<sup>4</sup>. Fortune love you \*!

*ALB.* Stay till I have read the letter.

*EDG.*

I was forbid it.

When time shall serve, let but the herald cry,

And I'll appear again.

[*Exit.*

*ALB.* Why, fare thee well; I will o'erlook thy paper.

*Re-enter EDMUND.*

*EDM.* The enemy's in view, draw up your powers.  
Here is the guess<sup>5</sup> of their true † strength and forces

By diligent discovery;—but your haste  
Is now urg'd on you.

*ALB.*

We will greet the time<sup>6</sup>. [*Exit.*

*EDM.* To both these sisters have I sworn my love;

Each jealous of the other, as the stung  
Are of the adder. Which of them shall I take?

\* First folio, *loves you.*

† Quartos, *great.*

<sup>4</sup> And MACHINATION CEASES.] i. e. All designs against your life will have an end. STEEVENS.

These words are not in the quartos. In the latter part of this line, for *love*, the reading of the original copies, the folio has *loves*.

MALONE.

<sup>5</sup> HERE is the guess, &c.] The modern editors read, “*Hard* is the guess.” So the quartos. But had the discovery been diligent, the guess could not have proved so difficult. I have given the true reading from the folio. STEEVENS.

The original reading is, I think, sufficiently clear. The most diligent inquiry does not enable me to form a conjecture concerning the true strength of the enemy. Whether we read *hard* or *here*, the adversative particle *but* in the subsequent line seems employed with little propriety. According to the present reading, it may mean, “*but* you are now so pressed in point of time, that you have little leisure for such speculations.” The quartos read—“*their great strength.*” MALONE.

<sup>6</sup> We will greet the time,] We will be ready to meet the occasion. JOHNSON.

Both ? one ? or neither ? Neither can be enjoy'd,  
 If both remain alive : To take the widow,  
 Exasperates, makes mad her sister Goneril ;  
 And hardly shall I carry out my side <sup>7</sup>,  
 Her husband being alive. Now then, we'll use

<sup>7</sup> — carry out my side,] Bring my purpose to a successful issue, to completion. *Side* seems here to have the sense of the French word *partie*, in *prendre partie*, to take his resolution.

JOHNSON.

So, in *The Honest Man's Fortune*, by Beaumont and Fletcher :

“ — and carry out

“ A world of evils with thy title.”

Again, in one of the *Paston Letters*, vol. iv. p. 155 : “ Heydon's son hath borne out the side stoutly here,” &c. STEEVENS.

The *Bastard* means, “ I shall scarcely be able to make out my game.” The allusion is to a party at cards, and he is afraid that he shall not be able to make his side successful.

So, in *Ben Jonson's Silent Woman*, Centaure says of Epicene—

“ She and Mavis will set up a side.”

That is, will be partners. And in *Massinger's Unnatural Combat*, Belgard says :

“ — And if now

“ At this downright game, I may but hold your cards,

“ I'll not pull down the side.”

In *The Maid's Tragedy*, the same expression occurs :

“ *Dula*. I'll hold your cards against any two I know.

“ *Evad*. *Aspasia* take her part.

“ *Dula*. I will refuse it ;

“ She will pluck down a side, she does not use it.”

But the phrase is still more clearly explained in *Massinger's Great Duke of Florence*, where *Cozimo* says to *Petronella*, who had challenged him to drink a second bowl of wine :

“ Pray you, pause a little ;

“ If I hold your cards, I shall pull down the side ;

“ I am not good at the game.” M. MASON.

The same phrase has forced its way into *Chapman's* version of the fifth *Iliad* :

“ ————— thy body's powers are poor,

“ And therefore are thy troops so weak : the soldier evermore

“ Follows the temper of his chief ; and thou pull'st down a side.”

STEEVENS.

*Edmund*, I think, means, hardly shall I be able to make my side, i. e. my party good ; to maintain my cause. We should now say—“ to bear out,” which *Coles*, in his *Dictionary*, 1679, interprets, “ to make good, to save harmless.” MALONE.

His countenance for the battle ; which being done,  
 Let her, who would be rid of him, devise  
 His speedy taking off. As for the mercy  
 Which he intends to Lear, and to Cordelia,—  
 The battle done, and they within our power,  
 Shall never see his pardon : for my state  
 Stands on me to defend, not to debate <sup>8</sup>. [Exit.]

## SCENE II.

A Field between the two Camps.

*Alarum within. Enter, with Drum and Colours,  
 LEAR, CORDELIA, and their Forces ; and exeunt.*

*Enter EDGAR and GLOSTER <sup>9</sup>.*

*EDG.* Here, father, take the shadow of this  
 tree \*

For your good host ; pray that the right may thrive :  
 If ever I return to you again,  
 I'll bring you comfort.

*GLO.* Grace go with you, sir !  
 [Exit EDGAR.]

\* Quartos, *bush*.

<sup>8</sup> — FOR my state  
 Stands on me, &c.] I do not think that *for* stands, in this  
 place, as a word of inference or causality. The meaning is,  
 rather—"Such is my determination concerning Lear ; as *for my*  
*state* it requires now, not *deliberation*, but *defence* and support."

JOHNSON.

<sup>9</sup> *Enter Edgar, &c.*] Those who are curious to know how far  
 Shakspeare was here indebted to the Arcadia, will find a chapter  
 from it entitled,—“The pitifull State and Storie of the Paphlago-  
 nian unkinde King, and his kinde Sonne ; first related by the  
 Sonne, then by the blind Father.” P. 141, edit. 1590, quarto,  
 annexed to the conclusion of this play. STEEVENS.

*Alarums ; afterwards a Retreat. Re-enter EDGAR.*

*EDG.* Away, old man, give me thy hand, away ;  
King Lear hath lost, he and his daughter ta'en :  
Give me thy hand, come on.

*GLO.* No further, sir ; a man may rot even here

*EDG.* What, in ill thoughts again ? Men must  
endure

Their going hence, even as their coming hither :  
Ripeness is all <sup>1</sup> : Come on.

*GLO.* And that's true too <sup>2</sup>.  
[*Exeunt.*

### SCENE III.

The British Camp near Dover.

*Enter, in Conquest, with Drum and Colours, EDMUND ; LEAR and CORDELIA, as Prisoners ; Officers, Soldiers, &c.*

*EDM.* Some officers take them away : good  
guard ;

Until their greater pleasures first be known  
That are to censure them <sup>3</sup>.

*COR.* We are not the first,  
Who, with best meaning, have incur'd the worst <sup>4</sup>.  
For thee, oppressed king, am I cast down ;  
Myself could else out-frown false fortune's frown.—

<sup>1</sup> Ripeness is all :] i. e. To be *ready, prepared*, is all.

The same sentiment occurs in Hamlet, scene the last : “ — if it be not now, yet it will come : *the readiness is all.*” STEEVENS.

<sup>2</sup> And that's true too.] Omitted in the quarto. STEEVENS.

<sup>3</sup> — to censure them.] i. e. to pass sentence or judgment on them. So, in Othello :

“ — To you, lord governor,

“ Remains the *censure* of this hellish villain.” STEEVENS.

<sup>4</sup> Who, with best meaning, have incur'd THE WORST.] i. e. the worst that fortune can indict. MALONE.

Shall we not see these daughters, and these sisters?

*LEAR.* No, no, no, no! Come, let's away to prison:

We two alone will sing like birds i' the cage:  
When thou dost ask me blessing, I'll kneel down,  
And ask of thee forgiveness: So we'll live,  
And pray, and sing, and tell old tales, and laugh  
At gilded butterflies, and hear poor rogues  
Talk of court news; and we'll talk with them too,—  
Who loses, and who wins; who's in, who's out;—  
And take upon us the mystery of things,  
As if we were God's spies<sup>5</sup>: And we'll wear out,  
In a wall'd prison, packs and sects<sup>6</sup> of great ones,  
That ebb and flow by the moon.

*EDM.* Take them away.

*LEAR.* Upon such sacrifices, my Cordelia,  
The gods themselves throw incense<sup>7</sup>. Have I caught  
thee<sup>8</sup>?

He, that parts us, shall bring a brand from heaven,  
And fire us hence, like foxes<sup>9</sup>. Wipe thine eyes;

<sup>5</sup> And take upon us the mystery of things,

As if we were God's spies:] As if we were angels commissioned to survey and report the lives of men, and were consequently endowed with the power of prying into the original motives of action and the mysteries of conduct. JOHNSON.

<sup>6</sup> — packs and sects —] *Packs* is used for *combinations or collections*, 'as is a *pack of cards*. For *sects*, I think *sets* might be more commodiously read. So we say, "affairs are now managed by a new *set*." *Sects*, however, may well stand. JOHNSON.

<sup>7</sup> Upon such sacrifices, my Cordelia,

The gods themselves throw incense.] The thought is extremely noble, and expressed in a sublime of imagery that Seneca fell short of on the like occasion. "Ecce spectaculum dignum ad quod respiciat intentus operi suo deus: ecce par deo dignum, vir fortis cum malâ fortuna compositus." WARBURTON.

<sup>8</sup> — Have I caught thee?] "Have I caught my heavenly jewel," is a line of one of Sir Philip Sidney's songs, which Shakspeare has put into Falstaff's mouth in *The Merry Wives of Windsor*. MALONE.

See vol. viii. p. 119, n. 3. STEEVENS.

The goujeers shall devour them<sup>1</sup>, flesh and fell<sup>2</sup>,  
Ere they shall make us weep: we'll see them starve  
first.

Come. [Exit LEAR and CORDELIA, guarded.]

<sup>9</sup> And fire us hence, like foxes.] I have been informed that it is usual to *smoke foxes* out of their holes.

So, in Harrington's translation of Ariosto, b. xxvii. stan. 17 :

“ Ev'n as a *foxe* whom *smoke and fire* doth fright,

“ So as he dare not in the ground remaine,

“ Bolts out, and through the *smoke and fire* he fieth

“ Into the tarrier's mouth, and there he dieth.”

Again, Every Man out of his Humour :

“ — my walk and all,

“ You *smoke* me from, as if I were a *fox*.”

The same allusion occurs in our author's 44th Sonnet :

“ Till my bad angel *fire* my good one out.” STEEVENS.

So, in Marlowe's King Edward II. 1598 :

“ Advance your standard, Edward, in the field,

“ And march to *fire* them from their starting *holes*.”

Mr. Upton, however, is of opinion that “ the allusion is to the scriptural account of Samson's tying foxes, two and two together by the tail, and fastening a *fire-brand* to the cord ; then letting them loose among the standing corn of the Philistines.” Judges xv. 4.

The words—“ shall bring a *brand from heaven*,” seem to favour Mr. Upton's conjecture. If it be right, the construction must be “ they shall bring a brand from heaven, and, like foxes, *fire us hence* :” referring *foxes*, not to Lear and Cordelia, but to those who should separate them. MALONE.

The *brands* employed by Samson were not brought *from heaven*. I therefore prefer the common and more obvious explanation of the passage before us. STEEVENS.

<sup>1</sup> The GOUJEERS shall devour them,] The *goujeres*, i. e. *Morbis Gallicus*. *Gouge*, Fr. signifies one of the common women attending a camp ; and as that disease was first dispersed over Europe by the French army, and the women who followed it, the first name it obtained among us was the *gougeries* ; i. e. the disease of the *gouges*. HANMER.

The resolute John Florio has sadly mistaken these *goujeers*. He writes “ With a *good yeare* to thee !” and gives it in Italian, “ Il mal' anno che dio ti dia.” FARMER.

Golding, in his version of the third book of Ovid's *Metamorphosis*, has fallen into the same error, or rather, the same mis-spelling.—Juno is the speaker :

*Edm.* Come hither, captain; hark.  
 Take thou this note<sup>3</sup>; [*Giving a paper.*] go, follow them to prison:  
 One step I have advanc'd thee; if thou dost  
 As this instructs thee, thou dost make thy way  
 To noble fortunes: Know thou this,—that men  
 Are as the time is: to be tender-minded  
 Does not become a sword:—Thy great employment  
 Will not bear question<sup>4</sup>; either say, thou'lt do't,  
 Or thrive by other means.

*Perfecī quid enim toties per jurgia? dixit.*  
 which is thus anglicized, p. 35:

“And what a *good yeare* have I wonne by scolding erst?  
 she sed.” STEEVENS.

The old copies have *good yeares*, the common corruption in Shakspeare's time of the other word. Sir T. Hanmer made the correction. MALONE.

<sup>2</sup> — flesh and fell,] *Flesh and skin.* JOHNSON.

“—flesh and fell.” So, Skelton's works, p. 257:

“Nakyd asyde,

“Neither *flesh* nor *fell.*”

Chaucer uses *fell* and *bones* for *skin* and *bones*:

“And said that he and all his kinne at ones,

“Were worthy to be brent with *fell* and *bones.*”

*Troilus and Cresseide.* GREY.

In The Dyar's Play, among the Chester Collection of Mysteries, in the Museum, Antichrist says:

“I made thee, man, of *flesh* and *fell.*”

Again, in The Contention betwyxte Churchyard and Camell, &c. 1560:

“This lesson heether to I kept, and shall here after kepe,

“Tylle I to earthe retorne again where *fleshe* and *fell* most sleepe.” STEEVENS.

<sup>3</sup> Take thou THIS NOTE;] This was a warrant, signed by the Bastard and Goneril, for the execution of Lear and Cordelia. In a subsequent scene Edmund says—

“—quickly send,—

“Be brief in't,—to the castle: for my writ

“Is on the life of Lear, and of Cordelia:—

“He hath commission from thy wife and me

“To hang Cordelia in the prison.” MALONE.



*OFF.* I'll do't, my lord.

*EDM.* About it; and write happy, when thou hast done.

Mark,—I say, instantly; and carry it so,  
As I have set it down.

*OFF.* I cannot draw a cart<sup>5</sup>, nor eat dried oats;  
If it be man's work, I will do it. [*Exit Officer.*]

*Flourish.* Enter *ALBANY, GONERIL, REGAN,*  
*Officers, and Attendants.*

*ALB.* Sir, you have shown to-day your valiant strain,

And fortune led you well: You have the captives  
Who were the opposites of this day's strife:  
We do require them of you<sup>6</sup>; so to use them,  
As we shall find their merits and our safety  
May equally determine.

*EDM.* Sir, I thought it fit  
To send the old and miserable king  
To some retention, and appointed guard<sup>7</sup>;  
Whose age has charms in it, whose title more,

<sup>4</sup> — *THY* great employment

Will not bear question;] By *great employment* was meant the *commission* given him for the murder; and this, the Bastard tells us afterwards, was signed by Goneril and himself. Which was sufficient to make this captain *unaccountable* for the execution.

WARBURTON.

The important business which is now entrusted to your management, does not admit of *debate*: you must instantly resolve to do it, or not. *Question*, here, as in many other places, signifies *discourse, conversation.* MALONE.

So, in *The Merchant of Venice*:

"You may as well use *question* with the wolf." STEEVENS.

<sup>5</sup> I cannot draw, &c.] These two lines I have restored from the old quarto. STEEVENS.

<sup>6</sup> We do require *THEM* of you;] So the folio. The quartos read: "We do require *then* of you so to use them." MALONE.

<sup>7</sup> — and appointed guard;] These words are from quarto B; they are omitted in quartos A and C, and in the folio.

MALONE.

To pluck the common bosom on his side,  
And turn our impress'd lances in our eyes<sup>9</sup>  
Which do command them. With him I sent the  
queen ;

My reason all the same ; and they are ready  
To-morrow, or at further space, to appear  
Where you shall hold your session. [At this time<sup>9</sup>,  
We sweat, and bleed: the friend hath lost his  
friend ;

And the best quarrels, in the heat, are curs'd  
By those that feel their sharpness :—  
The question of Cordelia, and her father,  
Requires a fitter place<sup>1</sup>.]

*ALB.* Sir, by your patience,  
I hold you but a subject of this war,  
Not as a brother.

*REG.* That's as we list to grace him.  
Methinks, our pleasure might \* have been de-  
manded,  
Ere you had spoke so far. He led our powers ;  
Bore the commission of<sup>2</sup> my place and person ;  
The which immediacy<sup>3</sup> may well stand up,  
And call itself your brother.

\* Quartos, *should*.

<sup>8</sup> And turn our IMPRESS'D lances in our eyes —] i. e. Turn the *launcemen* whom we have hired by giving them *press-money*, (See p. 224, n. 3,) against us.

So, in Antony and Cleopatra, Act III. Sc. VII.:

“ — people,

“ Ingross'd by swift *impress*.”

*Impress*, however, in this place, may possibly have its common signification. STEEVENS.

<sup>9</sup> — [At this time, &c.] This passage, well worthy of restoration, is omitted in the folio. JOHNSON.

<sup>1</sup> Requires a fitter place.] i. e. The determination of the question what shall be done with Cordelia and her father, should be reserved for greater privacy. STEEVENS.

<sup>2</sup> Bore the COMMISSION of —] *Commission*, for *authority*.

WARBURTON.

<sup>3</sup> The which IMMEDIACY —] *Immediacy* is *supremacy* in op-

GON. Not so hot :  
In his own grace <sup>4</sup> he doth exalt himself,  
More than in your advancement <sup>5</sup>.

REG. In my rights,  
By me invested, he compeers the best.

GON. That were the most, if he should husband  
you <sup>6</sup>.

REG. Jesters do oft prove prophets.

GON. Holla, holla !  
That eye, that told you so, look'd but a-squint <sup>7</sup>.

REG. Lady, I am not well ; else I should answer  
From a full-flowing stomach.—General,  
Take thou my soldiers, prisoners, patrimony ;

position to *subordination*, which has *quiddam medium* between itself and power. JOHNSON.

*Immediacy* here implies proximity without intervention ; in rank, or such a plenary delegation of authority, as to constitute the person on whom it is conferred, “another self: alter et idem.”

HENLEY.

*Immediacy* is, I think, close and immediate connexion with me, and direct authority from me, without, to use Dr. Johnson's words, *quiddam medium*. So, in Hamlet :

“ — let the world take note,

“ You are the most *immediate* to our throne.” MALONE.

*Immediate* is the reading of the quartos. BOSWELL.

<sup>4</sup> In his own GRACE —] *Grace* here means *accomplishments*, or honours. So, in *The Two Gentlemen of Verona* :

“ With all good *grace* to grace a gentleman.” STEEVENS.

<sup>5</sup> — in your ADVANCEMENT.] So the quartos. Folio—your *addition*. MALONE.

<sup>6</sup> *Gon.* That were THE MOST, if he should husband you.] If he were married to you, you could not say more than this, nor could he enjoy greater power.—Thus the quartos. In the folio this line is given to Albany. MALONE.

<sup>7</sup> That eye, that told you so, look'd but A-SQUINT.] Alluding to the proverb : “ Love being jealous makes a good eye look *asquint*.” See Ray's Collection. STEEVENS.

So Milton :

“ And gladly banish *squint suspicion*.” *Comus*.

HOLT WHITE.

Dispose of them, of me; the walls are thine<sup>8</sup>:  
Witness the world, that I create thee here  
My lord and master.

GON. Mean you to enjoy him?

ALB. The let-alone lies not in your good will<sup>9</sup>.

EDM. Nor in thine, lord.

ALB. Half-blooded fellow, yes.

REG. Let the drum strike, and prove my title  
thine<sup>1</sup>. [To EDMUND.

ALB. Stay yet; hear reason:—Edmund, I arrest  
thee

On capital treason; and, in thy arrest<sup>2</sup>,  
This gilded serpent: [Pointing to GON.]—for your  
claim, fair sister,

I bar it in the interest of my wife;  
’Tis she is sub-contracted to this lord,  
And I, her husband, contradict your bans.  
If you will marry, make your love to me,  
My lady is bespoken.

<sup>8</sup> — THE WALLS are thine:] A metaphorical phrase taken from the camp, and signifying, *to surrender at discretion*.

WARBURTON.

A similar allusion occurs in *Cymbeline*:

“The heavens hold firm *the walls* of thy dear honour.”

STEEVENS.

This line is not in the quartos. BOSWELL.

<sup>9</sup> The let-alone lies not in your good will.] Whether he shall not or shall, depends not on your choice. JOHNSON.

Albany means to tell his wife, that, however she might want the power, she evidently did not want the inclination to prevent the match. RITSON.

To *obstruct* their union lies not in your good pleasure: your *veto* will avail nothing. MALONE.

<sup>1</sup> Reg. Let the drum strike, &c.] So the folio. This line is given to the Bastard in the quartos, and they read—

“Let the drum strike, and prove my title *good*.”

Regan, it appears from this speech, did not know that Albany had discharged her forces. MALONE.

<sup>2</sup> — thy arrest,] The quartos read—*thine attain*. STEEVENS.

*GON.* An interlude<sup>3</sup>!

*ALB.* Thou art arm'd, Gloster:—Let the trumpet sound<sup>4</sup>:

If none appear to prove upon thy person<sup>5</sup>,  
Thy heinous, manifest, and many treasons,  
There is my pledge; [*Throwing down a Glove.*]

I'll prove it on thy heart,  
Ere I taste bread, thou art in nothing less  
Than I have here proclaim'd thee.

*REG.* Sick, O, sick!

*GON.* If not, I'll ne'er trust poison<sup>6</sup>. [*Aside.*

*EDM.* There's my exchange: [*Throwing down a Glove.*] what in the world he is

That names me traitor, villain-like he lies:  
Call by thy trumpet: he that dares approach,  
On him, on you, (who not?) I will maintain  
My truth and honour firmly.

*ALB.* A herald, ho!

*EDM.* A herald, ho, a herald<sup>7</sup>!

*ALB.* Trust to thy single virtue<sup>8</sup>; for thy soldiers,  
All levied in my name, have in my name  
Took their discharge.

*REG.* This sickness grows upon me.

*Enter a Herald.*

*ALB.* She is not well; convey her to my tent.

[*Exit REGAN, led.*

<sup>3</sup> An interlude!] This short exclamation of Goneril is added in the folio edition, I suppose, only to break the speech of Albany, that the exhibition on the stage might be more distinct and intelligible. JOHNSON.

<sup>4</sup> — Let the trumpet sound:] These words are not in the quartos. MALONE.

<sup>5</sup> — thy PERSON,] The quartos read—thy head. STEEVENS.

<sup>6</sup> — poison.] The folio reads—*medicine*. STEEVENS.

<sup>7</sup> A herald, &c.] This speech I have restored from the quartos.

STEEVENS.

<sup>8</sup> — thy single VIRTUE;] i. e. valour; a Roman sense of the word. Thus Raleigh: "The conquest of Palestine with singular *virtue* they performed." STEEVENS.

Come hither, herald,—Let the trumpet sound,—  
And read out this.

OFF. Sound, trumpet<sup>9</sup>. [*A trumpet sounds.*

*Herald reads.*

*If any man of quality, or degree, within the lists of the army', will maintain upon EDMUND, supposed earl of GLOSTER, that he is a manifold traitor, let him appear at the third sound of the trumpet: He is bold in his defence.*

EDM. Sound<sup>2</sup>.

HER. Again.

HER. Again.

[1 Trumpet.

[2 Trumpet.

[3 Trumpet.

[*Trumpet answers within.*

*Enter EDGAR, armed, preceded by a Trumpet.*

ALB. Ask him his purposes, why he appears  
Upon this call o' the trumpet<sup>3</sup>.

HER.

What are you?

Your name, your quality? and why you answer  
This present summons?

EDG.

Know, my name is lost;

By treason's tooth bare-gnawn, and canker-bit:  
Yet am I noble<sup>4</sup>, as the adversary  
I come to cope withal.

<sup>9</sup> Sound, trumpet.] I have added this from the quartos.

STEEVENS.

<sup>1</sup> — *within the lists of the army,*] The quartos read —  
“within the host of the army——.” STEEVENS.

<sup>2</sup> *Edm. Sound.*] Omitted in the folio. MALONE.

<sup>3</sup> Ask him his purposes, why he appears, &c.] This is according to the ceremonials of the trial by combat in cases criminal. “The appellant and his procurator first come to the gate.... The constable and marshall demand by voice of herald, *what he is and why he comes so arrayed.*” Selden's Duello. BLAKeway.

<sup>4</sup> Yet am I noble, &c.] One of the quartos [quarto A.] reads:

“ — yet are I mou't,

“ Where is the adversarie I come to cope withal? ”

“ — are I mou't,” is, I suppose, [as Mr. Jennens has remarked,] a corruption of—‘ere I move it.’ STEEVENS.

ALB. Which is that adversary ?

EDG. What's he, that speaks for Edmund earl of  
Gloster ?

EDM. Himself ;—What say'st thou to him ?

EDG. Draw thy sword ;

That, if my speech offend a noble heart,  
Thy arm may do thee justice : here is mine <sup>5</sup>.  
Behold, it is the privilege of mine honours,  
My oath, and my profession <sup>6</sup> : I protest,—  
Maugre <sup>7</sup> thy strength, youth, place, and eminence,  
Despite thy victor sword, and fire-new fortune,

Quarto B also reads—“ Where is *the adversary*,” &c. omitting the words—“ Yet am I noble,” which are only found in the folio. The word *withal* is wanting in that copy. MALONE.

<sup>5</sup> — here is mine, &c.] Here I draw my sword. Behold, it is the privilege or right of my profession *to draw* it against a traitor. I protest therefore, &c.

It is not the *charge itself* (as Dr. Warburton has erroneously stated,) but *the right of bringing* the charge and maintaining it with his sword, which Edgar calls the privilege of his profession.

MALONE.

<sup>6</sup> Behold, it is the privilege of mine honours,

My oath, and my profession :] The charge he is going to bring against the Bastard, he calls *the privilege*, &c. To understand which phraseology, we must consider that the old rights of knighthood are here alluded to ; whose oath and profession required him to discover all treasons, and whose privilege it was to have his challenge accepted, or otherwise to have his charge taken *pro confesso*. For if one who was no knight accused another who was, that other was under no obligation to accept the challenge. On this account it was necessary, as Edgar came disguised, to tell the Bastard he was a knight. WARBURTON.

The *privilege* of this *oath* means the privilege gained by taking the oath administered in the regular initiation of a knight professed. JOHNSON.

The quartos read—“ it is the privilege of *my tongue*.”

STEEVENS.

The folio reads :

“ Behold, it is *my privilege*,

“ The privilege of mine *honours*,

“ My oath and my profession.” MALONE.

<sup>7</sup> Maugre —] i. e. notwithstanding. So, in Twelfth Night :

“ I love thee so, that *maugre* all thy pride —.” STEEVENS.

Thy valour, and thy heart,—thou art a traitor :  
 False to thy gods, thy brother, and thy father ;  
 Conspirant 'gainst<sup>7</sup> this high illustrious prince ;  
 And, from the extremest upward of thy head,  
 To the descent and dust beneath thy feet<sup>8</sup>,  
 A most toad-spotted traitor. Say thou, *No*,  
 This sword, this arm, and my best spirits, are bent  
 To prove upon thy heart, whereto I speak,  
 Thou liest.

*EDM.* In wisdom, I should ask thy name<sup>9</sup> ;  
 But, since thy outside looks so fair and warlike,  
 And that thy tongue some 'say of breeding  
 breathes<sup>\* 1</sup>,

\* First folio, *And since thy tongue (some say) of breeding breathes.*

<sup>7</sup> CONSPIRANT 'gainst —] The quartos read :

“ *Conspicuate* 'gainst —.” STEEVENS.

<sup>8</sup> — BENEATH thy feet,] So the quartos. Folio : “ *below thy foot.*” MALONE.

<sup>9</sup> In wisdom, I should ask thy name ;] Because, if his adversary was not of equal rank, Edmund might have declined the combat. Hence the herald proclaimed—“ If any man of *quality*, or *degree*,” &c. So Goneril afterwards says —

“ By the law of arms, thou wast not bound to answer

“ An *unknown* opposite.” MALONE.

<sup>1</sup> And that thy tongue some 'say of breeding breathes,] 'Say, for *essay*, some show or probability. POPE.

*Say* is *sample*, a *taste*. So, in Sidney :

“ So good a *say* invites the eye

“ A little downward to *espy* —.”

Again, in the Preface to Maurice Kyffin's translation of the *Andria* of Terence, 1588 : “ Some other like places I could recite, but these shall suffice for a *say*.”

Again, in *Revenge for Honour*, by Chapman :

“ — But pray do not

“ Take the first *say* of her yourselves —.”

Again, in *The Unnatural Combat*, by Massinger :

“ — or to take

“ A *say* of venison, or stale fowl —.”

Again, in *Holinshed*, p. 847 : “ He (C. Wolsey) made dukes and erles to serve him of wine, with a *say* taken,” &c. To take the *assaie* was the technical term. STEEVENS.



What safe and nicely I might well delay<sup>2</sup>  
 By rule \* of knighthood, I disdain and spurn :  
 Back do I toss these treasons to thy head ;  
 With the hell-hated lie o'erwhelm thy heart ;  
 Which, (for they yet glance by, and scarcely bruise,)  
 This sword of mine shall give them instant way,  
 Where they shall rest for ever<sup>3</sup>.—Trumpets, speak.

[*Alarums. They fight. EDMUND falls.*

ALB. O save him, save him !

GON. This is mere practice, Gloster<sup>4</sup> :  
 By the law of arms<sup>5</sup>, thou wast not bound to an-  
 swer<sup>6</sup>

An unknown opposite ; thou art not vanquish'd,  
 But cozen'd and beguil'd.

\* Quartos, *right.*

<sup>2</sup> What safe and nicely, &c.] The phraseology is here very licentious. I suppose the meaning is, 'That delay which by the law of knighthood I might make, I scorn to make.' *Nicely* is *punctiliously* ; if I stood on minute forms. This line is not in the quartos ; and furnishes one more proof of what readers are so slow to admit, that a whole line is sometimes omitted at the press. The subsequent line without this is nonsense. See vol. ix. p. 7. MALONE.

<sup>3</sup> WHERE they shall rest for ever.] *To that place*, where they shall rest for ever ; i. e. thy heart. MALONE.

<sup>4</sup> Alb. O save him, save him !

Gon. This is mere practice, Gloster :] Thus all the copies ; but I have ventured to place the two hemistichs to Goneril. 'Tis absurd that Albany, who knew Edmund's treasons, and his own wife's passion for him, should be solicitous to have his life saved.

THEOBALD.

Albany desires that Edmund's life might be spared at present, only to obtain his confession, and to convict him openly by his own letter. JOHNSON.

The words—*Hold, sir*, in Albany's next speech, show that the old copies are right. MALONE.

<sup>5</sup> By the law of ARMS,] So the quartos. Folio—of war.

MALONE.

<sup>6</sup> — thou wast not bound to answer —] One of the quartos [quarto B] reads—

“ — thou art not bound to offer.” &c. STEEVENS.

All the quartos read—“ thou art not.” BOSWELL.

*ALB.* Shut your mouth, dame,  
Or with this paper shall I stop it:—Hold, sir:—  
Thou worse than any name, read thine own evil:—  
No tearing, lady; I perceive, you know it.

[*Gives the Letter to EDMUND.*]

*GON.* Say, if I do; the laws are mine, not  
thine:

Who shall arraign me for't?

*ALB.* Most monstrous<sup>7</sup>!

Know'st thou this paper?

*GON.* Ask me not what I know.

[*Exit GONERIL.*]

*ALB.* Go after her: she's desperate; govern her.

[*To an Officer, who goes out.*]

*EDM.* What you have charg'd me with, that have  
I done;

And more, much more: the time will bring it out;  
'Tis past, and so am I: But what art thou,  
That hast this fortune on me? If thou art noble,  
I do forgive thee.

*EDG.* Let's exchange charity<sup>8</sup>.

I am no less in blood than thou art, Edmund;  
If more the more thou hast wrong'd me.  
My name is Edgar, and thy father's son.  
The gods are just, and of our pleasant vices  
Make instruments to scourge us<sup>9</sup>:

<sup>7</sup> Most monstrous!] So quartos A and C, and the folio. The other quarto reads—"Monster, know'st thou this paper?" The folio—"Most monstrous, O know'st," &c. MALONE.

"Knowest thou these letters?" says Lear to Ragan, in the old anonymous play, when he shows her both her own and her sister's letters, which were written to procure his death. Upon which she snatches the letters and tears them. STEEVENS.

<sup>8</sup> Let's exchange charity.] Our author, by negligence, gives his Heathens the sentiments and practices of Christianity. In Hamlet there is the same solemn act of final reconciliation, but with exact propriety, for the personages are Christians:

"Exchange forgiveness with me, noble Hamlet," &c.

JOHNSON.

The dark and vicious place where thee he got,  
Cost him his eyes.

*EDM.* Thou hast spoken right, 'tis true;  
The wheel is come full circle<sup>1</sup>; I am here.

*ALB.* Methought, thy very gait did prophecy  
A royal nobleness:—I must embrace thee;  
Let sorrow split my heart, if ever I  
Did hate thee, or thy father!

*EDG.* Worthy prince, I know't<sup>2</sup>.

*ALB.* Where have you hid yourself?  
How have you known the miseries of your father?

*EDG.* By nursing them, my lord.—List a brief  
tale;—

And, when 'tis told, O, that my heart would  
burst!—

The bloody proclamation to escape,  
That follow'd me so near, (O our lives' sweetness!  
That with the pain of death we'd hourly die<sup>3</sup>,  
Rather than die at once!) taught me to shift<sup>4</sup>  
Into a mad-man's rags; to assume a semblance  
That very dogs disdain'd: and in this habit

<sup>9</sup> — to scourge us:] Thus the quartos. The folio reads:  
“ — to plague us.” STEVENS.

<sup>1</sup> — full circle:] Quarto, *full circled*. JOHNSON.

<sup>2</sup> I know it WELL.] The adverb—*well*, was supplied by Sir Thomas Hanmer for the sake of metre. STEVENS.

<sup>3</sup> That WITH the pain of death, &c.] Thus both the quartos. The folio reads unintelligibly, “That *we* the pain,” &c. The original copies have *would*; but this was, I apprehend, a misprint in those copies for *w'ould*, i. e. *we would*, or, as we should now write it, *we'd*. In *The Tempest*, Act II. Sc. I. we have *sh'ould* for *she would*. MALONE.

I cannot think the folio reading—

“That *we* the pain of death would hourly die,”  
unintelligible. To die hourly the pains of death, does not seem to me a very harsh ellipsis for, To die suffering the pains of death.

BOSWELL.

<sup>4</sup> The bloody proclamation to escape,  
— taught me to shift —] *A wish* to escape the bloody proclamation, taught me, &c. MALONE.

Met I my father with his bleeding rings,  
 Their precious stones new lost<sup>5</sup>; became his  
 guide,  
 Led him, begg'd for him, sav'd him from despair;  
 Never (O fault!) reveal'd myself unto him,  
 Until some half hour past, when I was arm'd,  
 Not sure, though hoping, of this good success,  
 I ask'd his blessing, and from first to last  
 Told him my pilgrimage: But his flaw'd heart,  
 (Alack, too weak the conflict to support!)  
 Twixt two extremes of passion, joy and grief,  
 Burst smilingly.

*EDM.* This speech of yours hath mov'd me,  
 And shall, perchance, do good: but speak you on;  
 You look as you had something more to say.

*ALB.* If there be more, more woful, hold it in;  
 For I am almost ready to dissolve,  
 Hearing of this.

[*EDG.*<sup>6</sup> This would have seem'd a period  
 To such as love not sorrow; but another,  
 To amplify too-much, would make much more,  
 And top extremity<sup>7</sup>.

<sup>5</sup> — his bleeding rings,  
 Their precious stones new lost;] So, in *Pericles, Prince of Tyre*, 1609:

“ Her *eye-lids*, cases to those heavenly *jewels*

“ Which *Pericles* hath lost.” MALONE.

<sup>6</sup> [*Edg.*] The lines between crotchets are not in the folio.

JOHNSON.

<sup>7</sup> — This would have seem'd a period

To such as love not sorrow; but ANOTHER,  
 To amplify too-much, would make much more,  
 And top extremity.] The reader easily sees that this re-

flexion refers to the Bastard's desiring to hear more; and to Albany's thinking he had said enough. But it is corrupted into miserable nonsense. We should read it thus:

“ This would have seem'd a period. But such

“ As love to amplify another's sorrow

“ To much, would make much more, and top extremity.”

i. e. This to a common humanity would have been thought the

Whilst I was big in clamour, came there a man,  
Who having seen me in my worst estate,

utmost of my sufferings; but such as love cruelty are always for adding more to much, till they reach the extremity of misery.

WARBURTON.

The sense may probably be this: 'This would have seemed a period to such as love not sorrow; but—another, i. e. but I must add another, i. e. another period, another kind of conclusion to mystery, such as will increase the horrors of what has been already told. So, in King Richard II.:

"I play the torturer, by small and small,

"To lengthen out the worst." STEEVENS.

"This would have seem'd a period

"To such as love not sorrow; but another,

"To amplify too-much, would make much more,

"And top extremity." So, in The Rape of Lucrece:

"Devise extremes beyond extremity."

*Too-much* is here used as a substantive. A *period* is an *end* or *conclusion*. So, in King Richard III.:

"O, let me make the *period* to my curse."

This reflection perhaps refers, as Dr. Warburton has observed, to the Bastard's desiring to hear more, and to Albany's thinking that enough had been said. This, says Edgar, would have seemed the utmost completion of woe, to such as do not delight in sorrow; but *another*, of a different disposition, to amplify misery, would "give more strength to that which hath too much."

Edgar's words, however, may have no reference to what Edmund has said; and he may only allude to the relation he is about to give of Kent's adding a new sorrow to what Edgar already suffered, by recounting the miseries which the old king and his faithful follower had endured.

Mr. Steevens points thus:

"—— but another;—

"To amplify too much, would make much more,

"And top extremity:—"

But if such a punctuation be adopted, what shall we do with the word *would*, which is thus left without a nominative case? A preceding editor, who introduced the above punctuation, to obtain some sense, reads and points:

"—— but another:—

"(To amplify too-much, to make much more,

"And top extremity,)

"Whilst I was big," &c.

and indeed without that alteration, the words thus pointed afford, in my apprehension, no sense. MALONE.

Mr. Malone's explanation may be just; and yet it is probable

Shunn'd my abhorr'd society ; but then, finding  
 Who 'twas that so endur'd, with his strong arms  
 He fasten'd on my neck, and bellow'd out  
 As he'd burst heaven ; threw me on my father<sup>8</sup> :  
 Told the most piteous tale of Lear and him,  
 That ever ear receiv'd : which in recounting  
 His grief grew puissant, and the strings of life  
 Began to crack : Twice then the trumpet sounded<sup>9</sup>,  
 And there I left him tranc'd.

*ALB.*

But who was this ?

*EDG.* Kent, sir, the banish'd Kent ; who in disguise

Follow'd his enemy king, and did him service  
 Improper for a slave.]

*Enter a Gentleman hastily, with a bloody Knife.*

*GENT.* Help ! help ! O help !

*EDG.*

What kind of help ?

*ALB.*

Speak, man.

that we are struggling with a passage, the obscurity of which is derived from its corruption. STEEVENS.

<sup>8</sup> — threw *me* on my father ;] Thus both the quartos, where alone this speech is found. Mr. Theobald, and the subsequent editors, read—“threw *him* on my father.” This is a new and distinct idea ; but I do not think myself warranted to adopt it ; the text being intelligible, and it being very improbable that the word *me* should have been printed instead of *him*.—Kent in his transport of joy, at meeting Edgar, embraced him with such violence, as to throw him on the dead body of Gloucester.

MALONE.

“ — threw *me* on my father.” Thus the quartos.

The modern editors have corrected the passage, as I have printed it, and as I suppose it to have been originally written, “threw *him*.” There is tragick propriety in Kent's throwing himself on the body of a deceased friend ; but this propriety is lost in the act of clumsily tumbling a son over the lifeless remains of his father.

STEEVENS.

<sup>9</sup> — the TRUMPET sounded,] The quartos, where alone this speech is found, read *trumpets* ; but it was certainly a misprint, for one trumpet only had sounded. Dr. Johnson made the correction. MALONE.

EDG. What means that bloody knife ?

GENT. 'Tis hot, it smokes ;  
It came even from the heart of<sup>1</sup>—

ALB. Who, man ? speak<sup>2</sup>.

GENT. Your lady, sir, your lady : and her sister  
By her is poison'd ; she hath confess'd it<sup>3</sup>.

EDM. I was contracted to them both ; all three  
Now marry in an instant<sup>4</sup>.

ALB. Produce their bodies, be they alive or  
dead !—  
This judgment<sup>5</sup> of the heavens, that makes us  
tremble,  
Touches us not with pity. [Exit Gentleman.

Enter KENT.

EDG. Here comes Kent, sir<sup>6</sup>.

<sup>1</sup> — from the heart of —] Here the folio, in defiance of metre and propriety, adds—

“ — O she's dead ! ” STEEVENS.

<sup>2</sup> Who, man ? speak.] The folio reads, “ *Who dead ? Speak, man.* ” STEEVENS.

<sup>3</sup> — she CONFESSES it.] Thus the first and second folio. The quartos—“ she *has* [and *hath*] *confess'd* it.” As these readings are equally proper, I have chosen the more metrical of the two.

STEEVENS.

It is surely more proper to say that a person who is already dead *hath* confessed it, than to speak in the present term. The metre would be set right if we read *poisoned*. BOSWELL.

<sup>4</sup> Now marry in an instant.] In the folio, after these words, we have—

“ *Edg.* Here comes Kent.

“ *Enter Kent.* ”

and the words—“ O, is this he,” are spoken by Albany, immediately after “ touches us not with pity.” I have followed the quartos. MALONE.

<sup>5</sup> This judgment, &c.] If Shakspeare had studied Aristotle all his life, he would not perhaps have been able to mark with more precision the distinct operations of *terror* and *pity*. TYRWHITT.

This is the reading of the folio. The quartos have—“ This *justice,* ” &c. MALONE.

<sup>6</sup> Here comes Kent, sir.] The manner in which Edgar here

*ALB.* O! it is he<sup>7</sup>.

The time will not allow the compliment,  
Which very manners urges.

*KENT.* I am come  
To bid my king and master aye good night;  
Is he not here?

*ALB.* Great thing of us forgot!—  
Speak, Edmund, where's the king? and where's  
Cordelia?—

See'st thou this object, Kent?

[*The Bodies of GONERIL and REGAN are  
brought in.*]

*KENT.* Alack, why thus?

*EDM.* Yet Edmund was belov'd<sup>8</sup>:  
The one the other poison'd for my sake,  
And after slew herself.

*ALB.* Even so.—Cover their faces.

*EDM.* I pant for life:—Some good I mean to do,  
Despite of mine own nature. Quickly send,—  
Be brief in it,—to the castle; for my writ  
Is on the life of Lear, and on Cordelia:—  
Nay, send in time.

*ALB.* Run, run, O, run—

*EDG.* To who, my lord?—Who has the office?  
send

Thy token of reprieve.

mentions Kent, seems to require the lines which are inserted from  
the first edition in the foregoing scene. JOHNSON.

<sup>7</sup> O! IT IS HE.] Thus the quartos. Folio, "O, is this he?"  
MALONE.

<sup>8</sup> Yet Edmund was belov'd:] Rowe's Dying Rake suggests to  
himself a similar consolation, arising from the remembrance of  
successful gallantry:

"Yet, let not this advantage swell thy pride;

"I conquer'd in my turn, in love I triumph'd."

Dryden's Don Sebastian felicitates himself on the same circum-  
stance.

Thus also in *The Double Marriage* by Fletcher:

"——this happiness yet stays with me:

"You have been mine." STEVENS.



**EDM.** Well thought on ; take my sword,  
Give it the captain <sup>9</sup>.

**ALB.** Haste thee, for thy life <sup>1</sup>. [*Exit EDGAR.*]

**EDM.** He hath commission from thy wife and me  
To hang Cordelia in the prison, and  
To lay the blame upon her own despair,  
That she fordid herself \* <sup>2</sup>.

**ALB.** The gods defend her ! Bear him hence  
awhile. [*EDMUND is borne off.*]

*Enter LEAR, with CORDELIA dead in his Arms <sup>3</sup> ;  
EDGAR, Officer, and Others.*

**LEAR.** Howl, howl, howl, howl !—O, you are  
men of stones ;

\* Quarto A omits this line.

<sup>9</sup> Give it the captain.] The quartos read :

“ — Take my sword, the captain,

“ Give it the captain——.” STEVENS.

<sup>1</sup> *Alb.* Haste thee, for thy life.] Thus the quartos. In the folio this speech is improperly assigned to Edgar, who had the moment before received *the token of reprieve*, which Edmund enjoined him to give the officer, in whose custody Lear was.

MALONE.

<sup>2</sup> That she **FORDID** herself.] To *fordo*, signifies to *destroy*. It is used again in Hamlet, Act V. :

“ — did, with desperate hand,

“ *Fordo* its own life——.” STEVENS.

<sup>3</sup> — *Cordelia dead in his arms ;*] This princess, according to the old historians, retired with victory from the battle which she conducted in her father's cause, and thereby replaced him on the throne : but in a subsequent one fought against her (after the death of the old king) by the sons of Goneril and Regan, she was taken, and died miserably in prison. The poet found this in history, and was therefore willing to precipitate her death, which he knew had happened but a few years after. The dramattick writers of this age suffered as small a number of their heroes and heroines to escape as possible ; nor could the filial piety of this lady, any more than the innocence of Ophelia, prevail on Shakspeare to extend her life beyond her misfortunes. STEVENS.

Geoffrey of Monmouth, the original relater of this story, says, that Cordelia was thrown by her nephews into prison, “ where, for grief at the loss of her kingdom, she *killed herself.*”

MALONE.

Had I your tongues and eyes, I'd use them so  
That heaven's vault should crack :—O, she is gone  
for ever !—

I know when one is dead, and when one lives ;  
She's dead as earth :—Lend me a looking-glass ;  
If that her breath will mist or stain the stone,  
Why, then she lives.

*KENT.* Is this the promis'd end ?

*EDG.* Or image of that horror<sup>4</sup> ?

<sup>4</sup> *Kent.* Is this the promis'd end ?

*Edg.* Or image of that horror ?] It appears to me that by the *promis'd end* Kent does not mean that conclusion which the state of their affairs seemed to promise, but the end of the world. In St. Mark's Gospel, when Christ foretels to his disciples the end of the world, and is describing to them the signs that were to precede, and mark the approach of, our final dissolution, he says, "For in those days shall be affliction such as was not from the beginning of the creation which God created, unto this time, neither shall be : " and afterwards he says, " Now the brother shall betray the brother to death, and the father the son ; and children shall rise up against their parents, and shall cause them to be put to death." Kent in contemplating the unexampled scene of exquisite affliction which was then before him, and the unnatural attempt of Goneril and Regan against their father's life, recollects these passages, and asks, whether that was the end of the world that had been foretold to us. To which Edgar adds, or only a representation or resemblance of that horror ?

So Macbeth, when he calls upon Banquo, Malcolm, &c. to view Duncan murdered, says—

" — up, up, and see

" *The great doom's image !*"

There is evidently an allusion to the same passages in Scripture, in a speech of Gloster's, which he makes in the second scene of the first Act :

" These late eclipses in the sun and moon portend no good to us ;—love cools ; friendship falls off ; brothers divide ; in cities, mutinies ; in countries, discord ; in palaces, treason ; and the bond cracked 'twixt son and father. This villain of mine comes under the prediction ; there's son against father ; the king falls from the bias of nature ; there's father against child : We have seen the best of our time."

If any criticks should urge it as an objection to this explanation, that the persons of the drama are pagans, and of consequence un-

*ALB.* Fall, and cease <sup>5</sup> !  
*LEAR.* This feather stirs <sup>6</sup> ; she lives ! if it be so,

acquainted with the Scriptures, they give Shakspeare credit for more accuracy than I fear he possessed. M. MASON.

This note deserves the highest praise, and is inserted in the present work with the utmost degree of gratitude to its author.

STEEVENS.

I entirely agree with Mr. Mason in his happy explanation of this passage. In a speech which our poet has put into the mouth of young Clifford in The Second Part of King Henry VI. a similar imagery is found. On seeing the dead body of his father, who was slain in battle by the Duke of York, he exclaims—

“ —O, let the vile world end,  
 “ And the premised flames of the last day  
 “ Knit earth and heaven together !  
 “ Now let the general trumpet blow his blast,  
 “ Particularities and petty sounds  
 “ To cease !”

There is no trace of these lines in the old play on which The Second Part of King Henry VI. was formed.

*Image* is again used for *delineation* or *representation*, in King Henry IV. Part I.: “ No counterfeit, but the true and perfect *image* of life indeed.”

Again, in Hamlet : “ The play is the *image* of a murder done in Vienna.”

Mr. M. Mason has not done justice to his ingenious explanation of these words, by not quoting the whole of the passage in Macbeth :

“ — up, up, and see  
 “ *The great doom's image* ! Malcolm ! Banquo !  
 “ As from your graves rise up, and walk like sprights,  
 “ To countenance this *horror*.”

Here we find *disjecti membra poetæ* ; the second and fourth line, taken together, furnishing us with the very expression of the text.

MALONE.

<sup>5</sup> Fall, and cease !] Albany is looking with attention on the pains employed by Lear to recover his child, and knows to what miseries he must survive, when he finds them to be ineffectual. Having these images present to his eyes and imagination, he cries out, “ Rather fall, and cease to be, at once, than continue in existence only to be wretched.” So, in All's Well, &c. to *cease* is used for to *die* : and in Hamlet, the death of majesty is called “ the *cease* of majesty.”

Again, in All's Well That Ends Well :

It is a chance that does redeem all sorrows  
That ever I have felt.

*KENT.* O my good master ! [*Kneeling.*

*LEAR.* Pr'ythee, away.

*EDG.* 'Tis noble Kent, your friend.

*LEAR.* A plague upon you, murderers, traitors  
all !

“ Or, ere they meet, in me, O nature, *cease* !

“ Both suffer under this complaint you bring,

“ And both shall *cease*, without your remedy.” *STEEVENS.*

The word is used nearly in the same sense in a former scene in  
this play :

“ Bids the wind blow the earth into the sea,

“ Or swell the curled waters 'bove the main,

“ That things might change or *cease*.”

I doubt, however, whether Albany's speech is addressed to  
*Lear.* *MALONE.*

To whom then is it addressed ? *STEEVENS.*

There is a passage in *The Double Marriage of Fletcher*,  
which supports Steevens's conjecture : *Juliana* says to *Violet*—

“ Be what you please, this happiness yet stays with me,

“ You have been mine :—oh my unhappy fortune !

“ *Pand.* — *Nay, break, and die.*

“ *Jul.* It cannot yet ; I must live

“ Till I see this man blest in his new love,

“ And then—” *M. MASON.*

<sup>6</sup> This *FEATHER* stirs ;] So, in *The White Devil*, or *Vittoria Coromona*, 1612 : “ Fetch a looking-glass, see if his breath will not stain it ; or pull some *feathers* from my pillow, and lay them to his lips.” *STEEVENS.*

A common experiment of applying a light feather to the lips of  
a person supposed to be dead, to see whether he breathes. There  
is the same thought in *K. Henry IV. Part II. Act IV. Sc. IV. :*

“ ————— By his gates of breath

“ *There lies a downy feather, which stirs not.*”

And to express a total stillness in the air, in *Donne's* poem,  
called *The Calm*, there is the like sentiment ; which *Jonson*, in  
his conversation with *Drummond of Hawthornden*, highly com-  
mended :

“ ————— in one place lay

“ *Feathers and dust, to-day and yesterday.*” *WHALLEY.*

<sup>7</sup> — MURDERERS, traitors all !] Thus the folio. The quartos  
read—“ *murderous traitors all.*” *MALONE.*

I might have sav'd her ; now she's gone for ever !—  
Cordelia, Cordelia, stay a little. Ha !  
What is't thou say'st ?—Her voice was ever soft,  
Gentle, and low ; an excellent thing in woman :—  
I kill'd the slave that was a hanging thee.

*OFF.* 'Tis true, my lords, he did.

*LEAR.*

Did I not, fellow ?

I have seen the day, with my good biting faulchion  
I would have made them skip<sup>8</sup> : I am old now,  
And these same crosses spoil me.—Who are you ?  
Mine eyes are none o' the best :—I'll tell you  
straight.

*KENT.* If fortune brag of two she lov'd and  
hated,

One of them we behold<sup>9</sup>.

<sup>8</sup> I have seen the day, with my good biting faulchion

I would have made them skip :] It is difficult for an author who never peruses his first works, to avoid repeating some of the same thoughts in his latter productions. What Lear has just said, had been anticipated by Justice Shallow in *The Merry Wives of Windsor* : " I have seen the time with my long sword I would have made your four tall fellows skip like rats." It is again repeated in *Othello* :

" — I have seen the day

" That with this little arm and this good sword

" I have made my way," &c. STEVENS.

<sup>9</sup> If fortune brag of two she lov'd and hated,

One of them we behold.] I suppose by the two whom fortune once loved, and then hated, Kent means, Lear and himself ; and that each of them, looking on the other, saw a rare instance of her caprice. He may, however, be only thinking of Lear, the object of her hate.

This is the reading of the folio. The quartos read—" lov'd or hated ;" and they may be right, if the interpretation last given be the true one. MALONE.

The meaning of this passage appears to me to be this. If Fortune, to display the plenitude of her power, should brag of two persons, one of whom she had highly elevated, and the other she had wofully depressed, we now behold the latter. The quarto reads—" She lov'd or hated," which seems to confirm this explanation ; but either reading will express the same sense.

M. MASON.

**LEAR.** This is a dull sight <sup>1</sup>: Are you not Kent?

**KENT.** The same;

Your servant Kent: Where is your servant Caius?

**LEAR.** He's a good fellow, I can tell you that; He'll strike, and quickly too:—He's dead and rotten.

**KENT.** No, my good lord; I am the very man;—

**LEAR.** I'll see that straight.

**KENT.** That, from your first of difference and decay <sup>2</sup>,

Have follow'd your sad steps.

**LEAR.** You are welcome hither.

**KENT.** Nor no man else <sup>3</sup>; all's cheerless, dark, and deadly.—

Your eldest daughters have fore-doom'd themselves <sup>4</sup>,

And desperately are dead.

**LEAR.**

Ay, so I think.

<sup>1</sup> This is a dull sight:] This passage is wanting in the quartos. So, in Macbeth:

“This is a sorry sight.” STEEVENS.

I apprehend Lear means that his eye-sight was bedimmed: either by excess of grief, or, as is usual, by the approach of death: as Albany says of him below—“He knows not what he sees.” BLAKEWAY.

<sup>2</sup> — of difference and decay,] *Decay* for *misfortunes*.

WARBURTON.

The quartos read:

“That from your *life* of difference and decay.” STEEVENS.

<sup>3</sup> Nor no man else;] Kent means ‘*I welcome! No, nor no man else.*’ MALONE.

<sup>4</sup> — FORE-DOOM'D themselves,] Thus the quartos. The folio reads,—*foredone*.

“*Have fore-doom'd themselves*” is—have anticipated their own doom. To *fordo* is to *destroy*. So, in Taylor, the water-poet's character of a strumpet:

“So desperately had ne'er *foredone* themselves.”

Again, in *A Warning for Faire Women*, &c. 1599: “Speak who has done this deed? thou hast not *foredone* thyself, hast thou?” STEEVENS.

See before in this scene, p. 277. MALONE.

*ALB.* He knows not what he says<sup>5</sup>; and vain it is  
That we present us to him.

*EDG.* Very bootless.

*Enter an Officer.*

*OFF.* Edmund is dead, my lord.

*ALB.* That's but a trifle here.—  
You lords, and noble friends, know our intent.  
What comfort to this great decay may come<sup>6</sup>,  
Shall be applied: For us, we will resign,  
During the life of this old majesty,  
To him our absolute power:—You, to your rights;  
[*To EDGAR and KENT.*

With boot, and such addition as your honours  
Have more than merited<sup>7</sup>.—All friends shall taste  
The wages of their virtue, and all foes  
The cup of their deservings.—O, see, see!

*LEAR.* And my poor fool is hang'd<sup>8</sup>! No, no, no  
life:

<sup>5</sup> — he says;] The quartos read—he *sees*, which may be right. STEEVENS.

<sup>6</sup> What comfort to this GREAT DECAY may come,] This *great decay* is Lear, whom Shakspeare poetically calls so, and means the same, as if he had said, “this piece of decay'd royalty,” this “ruin'd majesty.” STEEVENS.

A preceding passage in which Gloster laments Lear's frenzy, fully supports Mr. Steevens's interpretation:

“O ruin'd piece of nature! This great world

“Shall so wear out to nought.”

Again, in Julius Cæsar:

“Thou art the *ruins* of the noblest man,” &c. MALONE.

<sup>7</sup> — You, to your rights;

WITH BOOT, and such addition as YOUR HONOURS

Have more than merited.] These lines are addressed to Kent as well as to Edgar, else the word *honours* would not have been in the plural number. By *honours* is meant *honourable conduct*. M. MASON.

“With boot.” With advantage, with increase. JOHNSON.

<sup>8</sup> And my poor fool is hang'd!] This is an expression of tenderness for his dead Cordelia (not his fool, as some have thought)

Why should a dog, a horse, a rat, have life,  
And thou no breath at all? O, thou wilt come no  
more,

on whose lips he is still intent, and dies away while he is searching there for indications of life.

"Poor fool," in the age of Shakspeare, was an expression of endearment. So, in his Antony and Cleopatra :

"——*poor venomous fool,*

"Be angry and despatch ——."

Again, in King Henry VI. Part III. :

"So many weeks ere the *poor fools* will yeane."

Again, in Romeo and Juliet :

"And, *pretty fool,* it stinted and said—ay."

Again, in The Two Gentlemen of Verona, where Julia is speaking of her lover Proteus :

"Alas, *poor fool!* why do I pity him?"

I may add, that the *Fool* of Lear was long ago forgotten. Having filled the space allotted him in the arrangement of the play, he appears to have been silently withdrawn in the 6th scene of the 3d Act.—That the thoughts of a father, in the bitterest of all moments, while his favourite child lay dead in his arms, should recur to the antick who had formerly diverted him, has somewhat in it that I cannot reconcile to the idea of genuine sorrow and despair.

Besides this, Cordelia was recently hanged; but we know not that the *Fool* had suffered in the same manner, nor can imagine why he should. The party adverse to Lear was little interested in the fate of his jester. The only use of him was to contrast and alleviate the sorrows of his master; and, that purpose being fully answered, the poet's solicitude about him was at an end.

The term—*poor fool,* might indeed have misbecome the mouth of a vassal commiserating the untimely end of a princess, but has no impropriety when used by a weak, old, distracted king, in whose mind the distinctions of nature only survive, while he is uttering his last frantick exclamations over a murdered daughter.

Should the foregoing remark, however, be thought erroneous, the reader will forgive it, as it serves to introduce some contradictory observations from a critick, in whose taste and judgment too much confidence cannot easily be placed. STEVENS.

I confess, I am one of those who *have thought* that Lear means his *Fool*, and not *Cordelia*. If he means *Cordelia*, then what I have always considered as a beauty, is of the same kind as the accidental stroke of the pencil that produced the foam.—Lear's affectionate remembrance of the *Fool* in this place, I used to think,



Never, never, never, never, never !—  
Pray you, undo this button °: Thank you, sir.—

was one of those strokes of genius, or of nature, which are so often found in Shakspeare, and in him only.

Lear appears to have a particular affection for this *Fool*, whose fidelity in attending him, and endeavouring to divert him in his distress, seems to deserve all his kindness.

“Poor fool and knave,” says he, in the midst of the thunder-storm, “I have one part in my heart that’s sorry yet for thee.”

It does not, therefore, appear to me, to be allowing too much consequence to the *Fool*, in making Lear bestow a thought on him, even when in still greater distress. Lear is represented as a good-natured, passionate, and rather weak old man; it is the old age of a cockered spoilt boy. There is no impropriety in giving to such a character those tender domestick affections, which would ill become a more heroick character, such as Othello, Macbeth, or Richard III.:

The words—“No, no, no life;” I suppose to be spoken, not tenderly, but with passion: Let nothing now live;—let there be universal destruction;—“Why should a dog, a horse, a rat, have life, and thou no breath at all?”

It may be observed, that as there was a necessity, the necessity of propriety at least, that this *Fool*, the favourite of the author, of Lear, and consequently of the audience, should not be lost or forgot, it ought to be known what became of him.—However, it must be acknowledged, that we cannot infer much from thence; Shakspeare is not always attentive to finish the figures of his groups.

I have only to add, that if an actor, by adopting the interpretation mentioned above, should apply the words *poor fool* to Cordelia, the audience would, I should imagine, think it a strange mode of expressing the grief and affection of a father for his dead daughter, and that daughter a queen.—The words *poor fool*, are undoubtedly expressive of endearment; and Shakspeare himself, in another place speaking of a dying animal, calls it *poor dappled fool*: but it never is, nor never can be, used with any degree of propriety, but to commiserate some very inferior object, which may be loved, without much esteem or respect.

SIR JOSHUA REYNOLDS.

It is not without some reluctance that I express my dissent from the friend whose name is subscribed to the preceding note; whose observations on all subjects of criticism and taste are so ingenious and just, that posterity may be at a loss to determine, whether his consummate skill and execution in his own art, or his judgment on that and other kindred arts, were superior. But *magis amica veritas* should be the motto of every editor of

Do you see this<sup>1</sup>? Look on her,—look,—her lips,—  
Look there, look there!— [He dies.]

Shakspeare; in conformity to which I must add, that I have not the smallest doubt that Mr. Steevens's interpretation of these words is the true one. The passage indeed before us appears to me so clear, and so inapplicable to any person but Cordelia, that I fear the reader may think any further comment on it altogether superfluous.

It is observable that Lear from the time of his entrance in this scene to his uttering these words, and from thence to his death, is wholly occupied by the loss of his daughter. He is diverted indeed from it for a moment by the intrusion of Kent, who forces himself on his notice; but he instantly returns to his beloved Cordelia, over whose dead body he continues to hang. He is now himself in the agony of death; and surely, at such a time, when his heart is just breaking, it would be highly unnatural that he should think of his Fool. But the great and *decisive* objection to such a supposition is that which Mr. Steevens has mentioned—that Lear has just seen his daughter *hanged*, having unfortunately been admitted too late to preserve her life, though time enough to punish the perpetrator of the act: but we have no authority whatsoever for supposing his Fool *hanged* also.

Whether the expression—*poor fool*—can be applied with propriety only to *inferior objects, for whom we have not much respect or esteem*, is not, I conceive, the question. Shakspeare does not always use his terms with strict propriety, but he is always the best commentator on himself, and he certainly *has* applied this term in another place to the *young, the beautiful, and innocent* Adonis, the object of somewhat more than the esteem of a goddess:

“For pity now she can no more detain him;

“The *poor fool* prays her that he may depart.”

Again, though less appositely, in Twelfth Night:

“Alas, *poor fool*, how have they baffled thee!”

Again, in Much Ado About Nothing:

“Lady, you have a merry heart.

“*Beat.* Yes, my lord, I thank it, *poor fool*, it keeps on the windy side of care.”

Again, in The Winter's Tale:

“—— Do not weep, *good fools*,

“There is no cause.”

In Romeo and Juliet a similar term of endearment is employed. Mercutio, speaking of Romeo, whom certainly he both esteemed and loved, says—

“The *ape* is dead, and I must conjure him.”

Nor was the phraseology, which has occasioned this long note,

EDG. He faints !—My lord, my lord,—

KENT. Break, heart ; I pr'ythee, break <sup>2</sup>!

EDG. Look up, my lord.

KENT. Vex not his ghost : O, let him pass <sup>3</sup>! he hates him,

That would upon the rack of this tough world <sup>4</sup>  
Stretch him out longer.

peculiar to Shakspeare. It was long before his time incorporated in our language ; as appears from the following passage in the old poem entitled *The History of Romeus and Juliet*, 1562 :

“ Yea, he forgets himself, he is the wretch so bolde

“ To aske her name that without force doth him in bondage hold ;

“ Ne how to unloose his bondes doth the *poor foole* devise,

“ But only seeketh by her sight to feed his hungry eyes.”

In old English a *fool* and an *innocent* were synonymous terms. Hence probably the peculiar use of the expression—*poor fool*. In the passage before us, Lear, I conceive, means by it, *dear, tender, helpless innocence!* MALONE.

<sup>9</sup> Pray you undo this button :] The Rev. Dr. J. Warton judiciously observes, that the swelling and heaving of the heart is described by *this* most expressive circumstance.

So, in *The Honest Lawyer*, 1616 :

“ — oh my heart !—

“ It beats so it has *broke my buttons.*”

Again, in *King Richard III.* :

“ — Ah, cut my lace asunder,

“ That my pent heart may have some scope to beat,

“ Or else I swoon with this dead-killing news !”

Again, in *The Winter's Tale* :

“ O, cut my lace ; lest my heart, cracking it,

“ Break too !”

and, as Mr. Malone adds, from N. Field's *A Woman's a Weathercock*, 1612 :

“ — swell heart ! *buttons* fly open ;

“ Thanks gentle doublet, else my heart had broke.”

STEEVENS.

<sup>1</sup> Do you see this ? &c.] This line and the following hemistich, are not in the quartos. After “ thank you, sir,” they have only the interjection *O*, five times repeated. MALONE.

<sup>2</sup> Break, heart ; &c.] This line is in the quartos given to the dying Lear. MALONE.

<sup>3</sup> — O, let him pass !] See p. 221, n. 1. MALONE.

<sup>4</sup> — this TOUGH world —] Thus all the copies. Mr. Pope changed it to *rough*, but, perhaps, without necessity. This *tough* world is this *obdurate rigid* world. STEEVENS.

*EDG.* O, he is gone, indeed.

*KENT.* The wonder is, he hath endur'd so long :  
He but usurp'd his life.

*ALB.* Bear them from hence.—Our present business  
Is general woe. Friends of my soul, you twain  
[*To KENT and EDGAR.*  
Rule in this realm, and the gor'd state<sup>5</sup> sustain.

*KENT.* I have a journey, sir, shortly to go ;  
My master calls, and I must not say, no<sup>6</sup>.

*ALB.* The weight of this sad time we must  
obey<sup>7</sup> ;  
Speak what we feel, not what we ought to say.

<sup>5</sup> The *GOR'D state,*] So in Hamlet, vol. vii. p. 507 :

“ To keep my name *ungor'd.*” BOSWELL.

<sup>6</sup> — I must not say, no.] The modern editors have supposed that Kent expires after he has repeated these two last lines ; but the speech rather appears to be meant for a despairing than a dying man ; and as the old editions give no marginal direction for his death, I have forborne to insert any.

I take this opportunity of retracting a declaration which I had formerly made on the faith of another person, viz. that the quartos 1608 were exactly alike. I have since discovered they vary one from another in many instances. STEEVENS.

Kent in his entrance in this scene says—

“ I am come

“ To bid my king and master aye good night ; ”—

but this, like the speech before us, only marks the despondency of the speaker. The word *shortly* [i. e. some time hence, at no very distant period,] decisively proves, that the poet did not mean to make him die on the scene. He merely says that he shall not *live long*, and therefore cannot undertake the office assigned to him.

The marginal direction, *he dies*, was first introduced by the ignorant editor of the second folio. MALONE.

It was not adopted either by Hanmer or Capell. BOSWELL.

<sup>7</sup> The weight of this sad time, &c.] This speech from the authority of the old quarto is rightly placed to Albany : in the edition by the players, it is given to Edgar, by whom, I doubt not, it was of custom spoken. And the cause was this : he who played Edgar, being a more favourite actor than he who performed Albany, in spite of decorum it was thought proper he should have the last word. THROBALD.

The oldest hath borne most : we, that are young,  
Shall never see so much, nor live so long.

[*Exeunt, with a dead March* <sup>8</sup>.

<sup>8</sup> The tragedy of Lear is deservedly celebrated among the dramas of Shakspeare. There is perhaps no play which keeps the attention so strongly fixed ; which so much agitates our passions, and interests our curiosity. The artful involutions of distinct interests, the striking oppositions of contrary characters, the sudden changes of fortune, and the quick succession of events, fill the mind with a perpetual tumult of indignation, pity, and hope. There is no scene which does not contribute to the aggravation of the distress or conduct of the action, and scarce a line which does not conduce to the progress of the scene. So powerful is the current of the poet's imagination, that the mind which once ventures within it, is hurried irresistibly along.

On the seeming improbability of Lear's conduct, it may be observed, that he is represented according to histories at that time vulgarly received as true. And, perhaps, if we turn our thoughts upon the barbarity and ignorance of the age to which this story is referred, it will appear not so unlikely as while we estimate Lear's manners by our own. Such preference of one daughter to another, or resignation of dominion on such conditions, would be yet credible, if told of a petty prince of Guinea or Madagascar. Shakspeare, indeed, by the mention of his earls and dukes, has given us the idea of times more civilized, and of life regulated by softer manners ; and the truth is, that though he so nicely discriminates, and so minutely describes the characters of men, he commonly neglects and confounds the characters of ages, by mingling customs ancient and modern, English and foreign.

My learned friend, Mr. Warton, who has in *The Adventurer* very minutely criticised this play, remarks that the instances of cruelty are too savage and shocking, and that the intervention of Edmund destroys the simplicity of the story. These objections may, I think, be answered, by repeating, that the cruelty of the daughters is an historical fact, to which the poet has added little, having only drawn it into a series of dialogue and action. But I am not able to apologize with equal plausibility for the extrusion of Gloster's eyes, which seems an act too horrid to be endured in dramattick exhibition, and such as must always compel the mind to relieve its distresses by incredulity. Yet let it be remembered that our author well knew what would please the audience for which he wrote.

The injury done by Edmund to the simplicity of the action is abundantly recompensed by the addition of variety, by the art

with which he is made to co-operate with the chief design, and the opportunity which he gives the poet of combining perfidy with perfidy, and connecting the wicked son with the wicked daughters, to impress this important moral, that villainy is never at a stop, that crimes lead to crimes, and at last terminate in ruin.

But though this moral be incidentally enforced, Shakspeare has suffered the virtue of Cordelia to perish in a just cause, contrary to the natural ideas of justice, to the hope of the reader, and what is yet more strange, to the faith of chronicles. Yet this conduct is justified by The Spectator, who blames Tate for giving Cordelia success and happiness in his alteration, and declares, that in his opinion, "the Tragedy has lost half its beauty." Dennis has remarked, whether justly or not, that, to secure the favourable reception of Cato, "the town was poisoned with much false and abominable criticism;" and that endeavours had been used to discredit and decry poetical justice. A play in which the wicked prosper, and the virtuous miscarry, may doubtless be good, because it is a just representation of the common events of human life: but since all reasonable beings naturally love justice, I cannot easily be persuaded, that the observation of justice makes a play worse; or, that if other excellencies are equal, the audience will not always rise better pleased from the final triumph of persecuted virtue.

In the present case the publick has decided.\* Cordelia, from the time of Tate, has always retired with victory and felicity. And, if my sensations could add any thing to the general suffrage, I might relate, I was many years ago so shocked by Cordelia's death, that I know not whether I ever endured to read again the last scenes of the play till I undertook to revise them as an editor.

There is another controversy among the criticks concerning this play. It is disputed whether the predominant image in Lear's disordered mind be the loss of his kingdom or the cruelty of his daughters. Mr. Murphy, a very judicious critick, has evinced by induction of particular passages, that the cruelty of his daughters is the primary source of his distress, and that the loss of royalty affects him only as a secondary and subordinate evil. He observes, with great justness, that Lear would move our compassion but little, did we not rather consider the injured father than the degraded king.

The story of this play, except the episode of Edmund, which is

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\* Dr. Johnson should rather have said that the managers of the theatres-royal have decided, and the publick has been obliged to acquiesce in their decision. The altered play has the upper gallery on its side; the original drama was patronized by Addison:

*Victrix causa Diis placuit, sed victa Catoni.* STEEVENS.

derived, I think, from Sidney, is taken originally from Geoffry of Monmouth, whom Holinshed generally copied; but perhaps immediately from an old historical ballad. My reason for believing that the play was posterior to the ballad, rather than the ballad to the play, is, that the ballad has nothing of Shakspeare's nocturnal tempest, which is too striking to have been omitted, and that it follows the chronicle; it has the rudiments of the play, but none of its amplifications: it first hinted Lear's madness, but did not array it in circumstances. The writer of the ballad added something to the history, which is a proof that he would have added more, if more had occurred to his mind, and more must have occurred if he had seen Shakspeare. JOHNSON.

The episode of Gloster and his sons is borrowed from Sidney's *Arcadia*, in which we find the following chapter, which is said to be entitled, in the first edition of 1590, "The pitifull state and storie of the Paphlagonian unkinde king, and his kind sonne: first related by the sonne, then by the blind father."

In the second edition printed in folio in 1593, there is no division of chapters. There the story of the king of Paphlagonia commences in p. 69, b, and is related in the following words:

"It was in the kingdome of Galacia, the season being (as in the depth of winter) very cold, and as then sodainely growne to so extreame and foule a storme, that neuer any winter (I thinke) brought forth a fowler child; so that the princes were euen compelled by the haile, that the pride of the winde blew into their faces, to seeke some shrowding place, which a certaine hollow rocke offering vnto them, they made it their shield against the tempests furie. And so staying there, till the violence thereof was passed, they heard the speach of a couple, who, not perceiuing them, (being hidde within that rude canopy) helde a straunge and pitifull disputation, which made them steppe out; yet in such sort, as they might see vnseene. There they perceaued an aged man, and a young, scarcely come to the age of a man, both poorely arayed, extremely weather-beaten; the olde man blinde, the young man leading him: and yet through all those miseries, in both there seemed to appeare a kind of noblesse, not sutable to that affliction. But the first words they heard, were these of the old man. Well, Leonatus, (said he) since I cannot perswade thee to leade mee to that which should end my grieffe, and thy trouble, let me now entreat thee to leaue me: feare not, my miserie cannot be greater then it is, and nothing doth berome me but miserie; feare not the danger of my blind steps; I cannot fall worse then I am. And doo not, I pray thee, doo not obstinately continue to infect thee with my wretchedness. But flie, flie from this region, only worthy of me. Deare father, (answered he,) doo not take away from me the onely remnant of my happinesse: while I haue power to doo you seruice, I am not wholly

miserable : Ah, my sonne, (said he, and with that he groned, as if sorrow strauē to breake his harte,) how euill fits it me to haue such a sonne, and how much doth thy kindnesse vpbraide my wickednesse ! These dolefull speeches, and some others to like purpose, (well showing they had not been borne to the fortune they were in,) moued the princes to goe out vnto them, and aske the younger, what they were. Sirs, (answered he, with a good grace, and made the more agreeable by a certain noble kinde of pitiousnes) I see well you are straungers, that know not our miserie, so well here knowne, that no man dare know, but that we must be miserable. In deede our state is such, as though nothing is so needful vnto vs, as pittie, yet nothing is more dangerous vnto vs then to make our selues so knowne as may stirre pittie. But your presence promiseth, that cruelty shall not ouer-runne hate. And if it did, in truth our state is soncke below the degree of feare.

“ This old man whom I leade, was lately rightfull prince of this countrie of Paphlagonia, by the hard-harted vngratefulnes of a sonne of his, deprived, not onely of his kingdome (whereof no forraine forces were euer able to spoyle him) but of his sight ; the riches which nature graunts to the poorest creatures. Whereby, and by other his vnnaturall dealings, he hath been driuen to such grieffe, as euen now he would haue had me to haue led him to the toppe of this rocke, thence to cast himselfe headlong to death : and so would haue made me, who receiued my life of him, to be the worker of his destruction. But noble gentlemen, (said he) if either of you haue a father, and feele what duetifull affection is engraffed in a sonnes heart, let me entreate you to conuay this afflicted prince to some place of rest and securitie. Amongst your worthie actes it shall be none of the least, that a king, of such might and fame, and so vniustlie oppressed, is in any sort by you relieved.

“ But before they coulde make him aunswere, his father began to speake. Ah, my sonne, (said he) how euill an historian are you, that leaue out the chief knot of all the discourse ? my wickednes, my wickednes. And if thou doest it to spare my ears, (the onely sense now left mee proper for knowledge,) assure thy selfe thou doest mistake me. And I take wisse of that sunne which you see, (with that he cast vp his blinde eies, as if he would hunt for light,) and wish my selfe in worse case then I doe wish my selfe, which is as euill as may bee, if I speake vntruely, that nothing is so welcome to my thoughts, as the publishing of my shame. Therefore know you, gentlemen, (to whome from my heart I wish that it may not proue some ominous foretold of misfortune to haue met with such a miser as I am,) that whatsoever my sonne (ô God, that truth bindes me to reproach him with the name of my son ! ) hath saide, is true. But besides those truthe, this also is true ; that hauing



had in lawfull marriage, of a mother fitte to beare roiall children, this sonne, (such a one as partly you see, and better shall knowe by my short declaration,) and so enjoyed the expectations in the world of him, till he was growen to iustifie their expectations, (so as I needed enuie no father for the chiefe comfort of mortalitie, to leaue an other ones selfe after me,) I was carried by a bastard sonne of mine (if at least I be bounde to beleuee the words of that base woman my concubine, his mother,) first to mislike, then to hate, lastly to destroy, or to doo my best to destroy, this sonne (I thinke you thinke) vnderuering destruction. What waies he vsed to bring me to it, if I shoulde tell you, I shoulde tediouslie trouble you with as much poisonous hypocrisie, desperate fraud, smooth malice, hidden ambition, and smiling enuie, as in any liuing person could be harbored. But I list it not; no remembrance of naughtinesse delightes me, but mine owne; and me thinks, the accusing his trappes might in some manner excuse my fault, which certaine I loth to doo. But the conclusion is, that I gaue order to some seruantes of mine, whom I thought as apte for such charities as my selfe, to lead him out into a forrest, and there to kill him.

“ But those theues (better natured to my sonne than my selfe) spared his life, letting him goe, to learne to liue poorlie: which he did, giuing himself to be a priuate souldier, in a countrey here by. But as he was ready to be greatlie aduanced for some noble peeces of seruice which he did, he heard newes of me: who, dronke in my affection to that vnlawfull and vnnaturall sonne of mine, suffered my selfe so to be gouerned by him, that all fauours and punishments passed by him; all offices, and places of importance, distributed to his fauourites; so that ere I was aware, I had left my selfe nothing but the name of a king: which he shortly wearie of too, with manie indignities, if any thing may be called an indignitie, which was laide vpon me, threw me out of my seate, and put out my eies; and then, proud in his tirannie, let me goe, neither imprisoning nor killing me: but rather delighting to make me feele my miserie; miserie in deede, if euer there were any; full of wretchednesse, fuller of disgrace, and fullest of guiltines. And as he came to the crowne by so vniust meanes, as vniustlie he kept it, by force of straunger souldiers in cittadels, the nestes of tirannie, and murderers of libertie; disarming all his own countrimen, that no man durst shew himselfe a well-willer of mine; to say the truth, (I thinke) few of them being so, considering my cruell folly to my good sonne, and foolish kindness to my vnkind bastard: but if there were any who felt a pittie of so great a fall, and had yet any sparkes of vnslaine duety lefte in them towards me, yet durst they not shewe it, scarcely with giuing me almes at their doores; which yet was the onely sustenance of my distressed life, no body daring to shewe so much charitie, as to lende mee a hande to guide my darke steppes; till this

sonne of mine, (God knowes, woorthy of a more vertuous, and more fortunate father,) forgetting my abhominable wronges, not recking daunger, and neglecting the present good way hee was in of doing himselfe good, came hether to doo this kind office you see him performe towards me, to my vnspeakable grieffe; not only because his kindnes is a glasse euen to my blind eies, of my naughtines, but that, aboue all griefes, it greeues me he should desperatlie aduenture the losse of his well deseruing life for mine, that yet owe more to fortune for my deserts; as if hee woulde cary mudde in a chest of christall. For well I know, he that now raigneth, howe much soeuer (and with good reason) he despiseth me, of all men despised, yet hee will not let slippe any aduantage to make away him, whose iust title, enobled by courage and goodnes, may one day shake the seate of a neuer-secure tyrannie. And for this cause I craued of him to leade mee to the toppe of this rocke, indeede I must confesse, with meaning to free him from so serpentine a companion as I am. But he finding what I purposed, onely therein since hee was borne, shewed himselfe disobedient vnto mee. And now, gentlemen, you haue the true storie, which I pray you publish to the world, that my mischieuous proceedings may bee the glorie of his filiall pietie, the onely reward now left for so greate a merite. And if it may be, let me obtaine that of you, which my sonne denies me: for neuer was there more pity in sauing any, then in ending me; both because therein my agonies shall ende, and so shall you preserue this excellent young man, who els wilfully followes his owne ruine.

“The matter in it selfe lamentable, lamentably expressed by the old prince, which needed not take to himselfe the gestures of pitie, since his face coulde not put of the markes thereof, greatly moued the two princes to compassion, which coulde not stay in such harts as theirs without seeking remedie. But by and by the occasion was presented: for Plexirtus (so was the bastard called) came thether with fortie horse, onely of purpose to murder this brother; of whose comming he had soone aduertisement, and thought no eyes of sufficient credite in such a matter, but his owne; and therefore came himselfe to be actor, and spectator. And as soone as hee came, not regarding the weake (as hee thought) garde of but two men, commaunded some of his followers to set their handes to his, in the killing of Leonatus. But the young prince, though not otherwise armed but with a sworde, howe falsely soeuer he was dealt with by others, would not betray him selfe; but brauely drawing it out, made the death of the first that assayed him warne his fellowes to come more warily after him. But then Pyrocles and Musidorus were quickly become parties, (so iust a defence deserving as much as old friendship,) and so did behaue them among that companie, more iniurious then valiant, that many of them lost their liues for their wicked maister.

“ Yet perhaps had the number of them at last prevailed, if the king of Pontus (lately by them made so) had not come vnloued for to their succour. Who, hauing had a dreame which had fixt his imagination vehemently vpon some great daunger presently to follow those two princes whom hee most dearely loued, was come in all hast, following as wel as he could their track with a hundredreth horses, in that countrie which he thought, considering who then raigned, a fitte place inough to make the stage of any tragedie.

“ But then the match had beene so ill made for Plexirtus, that his ill-led life, and worse gotten honour, should haue tumbled together to destruction, had there not come in Tydeus and Telenor, with forty or fifty in their suité, to the defence of Plexirtus. These two were brothers, of the noblest house of that country, brought vppe from their infancy with Plexirtus: men of such prowesse, as not to knowe feare in themselues, and yet to teach it others that shoulde deale with them; for they had often made their liues triumph ouer most terrible daungers; neuer dismaied, and euer fortunate; and truely no more settled in valure, then disposed to goodnes and iustice, if either they had lighted on a better friend, or could haue learned to make friendship a childe, and not the father of vertue. But bringing vp, rather then choise, hauing first knit their mindes vnto him, (indeede crafty inough, either to hide his faultes, or neuer to showe them, but when they might pay home,) they willingly helde out the course, rather to satisfie him then all the worlde; and rather to be good friendes, then good men: so as though they did not like the euill hee did, yet they liked him that did the euill; and though not councillours of the offence, yet protectors of the offender. Now they hauing heard of this sodaine going out, with so small a company, in a countrey full of euill-wishing mindes toward him, though they knew not the cause, followed him; till they founde him in such case as they were to venture their liues, or else he to loose his: which they did with such force of minde and bodie, that truely I may iustly say, Pyrocles and Musidorus had neuer till then found any, that could make them so well repeate their hardest lesson in the feates of armes. And briefly so they did, that if they ouercome not, yet were they not ouercome, but caried away that vngratefull maister of theirs to a place of security; howsoeuer the princes laboured to the contrary. But this matter being thus farre begun, it became not the constancy of the princes so to leaue it; but in all hast making forces both in Pontus and Phrighia, they had in few daies lefte him but onely that one strong place where he was. For feare hauing beene the onely knot that had fastned his people vnto him, that once vntied by a greater force, they all scattered from him; like so many birdes, whose cage had beene broken.

“ In which season the blinde king, hauing in the chiefe cittie of

his realme set the crown vppon his son Leonatus head, with many teares (both of ioy and sorrow) setting forth to the whole people his owne fault and his sonnes vertue, after he had kist him, and forst his sonne to accept honour of him, as of his new-become subject, euen in a moment died: as it should seeme, his heart broken with vnkindness and affliction, stretched so farre beyond his limits with this excesse of comfort, as it was able no longer to keepe safe his vitall spirites. But the new king, hauing no lesse louingly performed all duties to him dead, then aliuie, pursued on the siege of his vnnaturall brother, asmuch for the reuenge of his father, as for the establishing of his owne quiet. In which siege truely I cannot but acknowledge the prowesse of those two brothers, then whome the princes neuer found in all their trauaile two of greater hability to performe, nor of habler skil for conduct.

“ But Plexirtus finding, that if nothing else, famine would at last bring him to destruction, thought better by humbleness to creepe, where by pride he coulede not marche. For certainly so had nature formed him, and the exercise of craft conformed him, to all turningnes of sleights, that though no man had lesse goodnes in his soule than he, no man could better find the places whence arguments might grow of goodnesse to another: though no man felt lesse pitie, no man could tel better how to stir pitie: no man more impudent to deny, where proofes were not manifest; no man more ready to confesse with a repenting manner of aggravating his owne euill, where denial would but make the fault fowler. Now he tooke this way, that hauing gotten a pasport for one (that pretended he would put Plexirtus aliuie into his hands) to speake with the king his brother, he himselfe (though much against the minds of the valiant brothers, who rather wished to die in braue defence,) with a rope about his necke, barefooted, came to offer himselfe to the discretion of Leonatus. Where, what submission hee vsed, how cunningly in making greater the faulte he made the faultines the lesse, how artificially he could set out the torments of his owne conscience, with the burdensome comber he had found of his ambitious desires, how finely seeming to desire nothing but death, as ashamed to liue, he begd life in the refusing it, I am not cunning enough to be able to expresse: but so fell out of it, that though at first sight Leonatus saw him with no other eie then as the murderer of his father, and anger already began to paint reuenge in many colours, ere long he had not onely gotten pitie, but pardon; and if not an excuse of the faulte past, yet an opinion of a future amendment: while the poore villaines chiefe ministers of his wickednes, now betrayed by the author thereof, were deliuered to many cruell sorts of death; he so handling it, that it rather seemed, hee had more come into the defence of an vnremediable mischiefe already committed, then that they had done it at first by his consent.” MALONE.

▲

## LAMENTABLE SONG

OF THE DEATH OF

KING LEIR AND HIS THREE DAUGHTERS.

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King Leir \* once ruled in this land,  
With princely power and peace ;  
And had all things with heart's content,  
That might his joys increase.  
Amongst those things that nature gave,  
Three daughters fair had he,  
So princely seeming beautiful,  
As fairer could not be.

So on a time it pleas'd the king  
A question thus to move,  
Which of his daughters to his grace  
Could show the dearest love :  
For to my age you bring content,  
Quoth he, then let me hear  
Which of you three in plighted troth  
The kindest will appear.

To whom the eldest thus began ;  
Dear father, mind, quoth she,  
Before your face, to do you good,  
My blood shall render'd be :  
And for your sake my bleeding heart  
Shall here be cut in twain,  
Ere that I see your reverend age  
The smallest grief sustain.

And so will I, the second said ;  
Dear father, for your sake,  
The worst of all extremities  
I'll gently undertake :

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\* King Leir, &c.] This ballad is given from an ancient copy in *The Golden Garland*, black letter, to the tune of—"When flying fame." It is here reprinted from *Dr. Percy's Reliques of Ancient English Poetry*, vol. i. third edit. STEVENS.

And serve your highness night and day  
 With diligence and love ;  
 That sweet content and quietness  
 Discomforts may remove.

In doing so, you glad my soul,  
 The aged king reply'd ;  
 But what say'st thou, my youngest girl,  
 How is thy love ally'd ?  
 My love (quoth young Cordelia then)  
 Which to your grace I owe,  
 Shall be the duty of a child,  
 And that is all I'll show.

And wilt thou show no more, quoth he,  
 Than doth thy duty bind ?  
 I well perceive thy love is small,  
 When as no more I find :  
 Henceforth I banish thee my court,  
 Thou art no child of mine ;  
 Nor any part of this my realm  
 By favour shall be thine.

Thy elder sisters' loves are more  
 Than well I can demand,  
 To whom I equally bestow  
 My kingdom and my land,  
 My pompal state, and all my goods,  
 That lovingly I may  
 With those thy sisters be maintain'd  
 Until my dying day.

Thus flattering speeches won renown  
 By these two sisters here :  
 The third had causeless banishment,  
 Yet was her love more dear :  
 For poor Cordelia patiently  
 Went wand'ring up and down,  
 Unhelp'd, unpity'd, gentle maid,  
 Through many an English town :

Until at last in famous France  
 She gentler fortunes found ;  
 Though poor and bare, yet she was deem'd  
 The fairest on the ground :  
 Where when the king her virtues heard,  
 And this fair lady seen,  
 With full consent of all his court  
 He made his wife and queen.

Her father, [old] king Leir, this while  
 With his two daughters staid ;  
 Forgetful of their promis'd loves,  
 Full soon the same decay'd ;  
 And living in queen Ragan's court,  
 The eldest of the twain,  
 She took from him his chiefest means,  
 And most of all his train.

For whereas twenty men were wont  
 To wait with bended knee :  
 She gave allowance but to ten,  
 And after scarce to three :  
 Nay, one she thought too much for him ;  
 So took she all away,  
 In hope that in her court, good king,  
 He would no longer stay.

Am I rewarded thus, quoth he,  
 In giving all I have  
 Unto my children, and to beg  
 For what I lately gave ?  
 I'll go unto my Gonorell ;  
 My second child, I know,  
 Will be more kind and pitiful,  
 And will relieve my woe.

Full fast he hies then to her court ;  
 Where when she hears his moan  
 Return'd him answer, That she griev'd  
 That all his means were gone :  
 But no way could relieve his wants ;  
 Yet if that he would stay  
 Within her kitchen, he should have  
 What scullions gave away.

When he had heard with bitter tears,  
 He made his answer then ;  
 In what I did let me be made  
 Example to all men.  
 I will return again, quoth he,  
 Unto my Ragan's court ;  
 She will not use me thus, I hope,  
 But in a kinder sort.

Where when he came, she gave command  
 To drive him thence away :  
 When he was well within her court,  
 (She said) he would not stay.

Then back again to Gonorell  
 The woeful king did hie,  
 That in her kitchen he might have  
 What scullion boys set by.

But there of that he was deny'd,  
 Which she had promis'd late ;  
 For once refusing, he should not  
 Come after to her gate.  
 Thus 'twixt his daughters, for relief  
 He wander'd up and down ;  
 Being glad to feed on beggar's food,  
 That lately wore a crown.

And calling to remembrance then  
 His youngest daughter's words,  
 That said, the duty of a child  
 Was all that love affords :  
 But doubting to repair to her,  
 Whom he had banish'd so,  
 Grew frantick mad ; for in his mind  
 He bore the wounds of woe :

Which made him rend his milk-white locks,  
 And tresses from his head,  
 And all with blood bestain his cheeks,  
 With age and honour spread :  
 To hills and woods, and watry founts,  
 He made his hourly moan,  
 Till hills and woods, and senseless things,  
 Did seem to sigh and groan.

Even thus possest with discontents,  
 He passed o'er to France,  
 In hopes from fair Cordelia there  
 To find some gentler chance :  
 Most virtuous dame ! which when she heard  
 Of this her father's grief,  
 As duty bound, she quickly sent  
 Him comfort and relief :

And by a train of noble peers,  
 In brave and gallant sort,  
 She gave in charge he should be brought,  
 To Aganippus' court ;  
 Whose royal king, with noble mind,  
 So freely gave consent,  
 To muster up his knights at arms,  
 To fame and courage bent.



And so to England came with speed,  
 To repossess king Leir,  
 And drive his daughters from their thrones  
 By his Cordelia dear :  
 Where she, true-hearted noble queen,  
 Was in the battle slain :  
 Yet he, good king, in his old days,  
 Possess his crown again.

But when he heard Cordelia's death,  
 Who died indeed for love  
 Of her dear father, in whose cause  
 She did this battle move ;  
 He swooning fell upon her breast,  
 From whence he never parted :  
 But on her bosom left his life,  
 That was so truly hearted.

The lords and nobles when they saw  
 The end of these events,  
 The other sisters unto death  
 They doomed by consents ;  
 And being dead, their crowns they left  
 Unto the next of kin :  
 Thus have you seen the fall of pride,  
 And disobedient sin. JOHNSON.\*

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\* This ballad, which by no means deserves a place in any edition of Shakspeare, is evidently a most servile pursuit,—not, indeed, of our author's play, which the writer does not appear to have read, but of Holinshed's Chronicle, where, as in Geoffrey of Monmouth, the King of France is called Aganippus. I suppose, however, that the performance and celebrity of the play might have set the ballad-maker at work, and furnished him with the circumstance of Lear's madness, of which there is no hint either in the historian or the old play. The omission of any other striking incident may be fairly imputed to his want of either genius or information. All he had to do was to spin out a sort of narrative in a sort of verse, to be sung about the streets, and make advantage of the publick curiosity. I much doubt whether any common ballad can be produced anterior to a play upon the same subject, unless in the case of some very recent event. RITSON.

It is not easy to guess at Mr. Ritson's meaning in this strange note. The ballad-maker, it seems, servilely copied Holinshed's Chronicle, and yet introduced a circumstance not mentioned by the Historian, but furnished by Shakspeare's play, which it is said he does not appear to have read. The rest of his observations are equally confused. BOSWELL.



**ALL'S WELL THAT ENDS WELL.**



## PRELIMINARY REMARKS.

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**T**HE story of *All's Well that Ends Well*, or, as I suppose it to have been sometimes called, *Love's Labour Wonne*, is originally indeed the property of Boccace, but it came immediately to Shakspeare from Painter's *Giletta of Narbon*, in the first vol. of the *Palace of Pleasure*, 4to. 1566, p. 88. FARMER.

Shakspeare is indebted to the novel only for a few leading circumstances in the graver parts of the piece. The comic business appears to be entirely of his own formation. STEVENS.

This comedy, I imagine, was written in 1606. See an Attempt to ascertain the Order of Shakspeare's Plays, vol. ii. MALONE.

## PERSONS REPRESENTED<sup>1</sup>.

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King of France.

Duke of Florence.

BERTRAM, Count of Rousillon.

LAFEU<sup>2</sup>, an old Lord.

PAROLLES<sup>3</sup>, a Follower of Bertram.

Several young French Lords, that serve with Bertram in the Florentine War.

Steward, }  
Clown, } Servants to the Countess of Rousillon.

A Page.

Countess of Rousillon, Mother to Bertram.

HELENA, a Gentlewoman protected by the Countess.

An old Widow of Florence.

DIANA, Daughter to the Widow.

VIOLENTA<sup>4</sup>, }  
MARIANA, } Neighbours and Friends to the Widow.

Lords attending on the King; Officers, Soldiers, &c. French and Florentine.

*SCENE*, partly in France, and partly in Tuscany.

<sup>1</sup> The persons were first enumerated by Mr. Rowe.

<sup>2</sup> *Lafeu*,] We should read—*Lefeu*. STEEVENS.

<sup>3</sup> *Parolles*,] I suppose we should write this name—*Paroles*, i. e. a creature made up of empty words. STEEVENS.

<sup>4</sup> *Violenta* only enters once, and then she neither speaks, nor is spoken to. This name appears to be borrowed from an old metrical history, entitled *Didaco and Violenta*, 1576. STEEVENS.

# ALL'S WELL THAT ENDS WELL.

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## ACT I. SCENE I.

Rousillon. A Room in the Countess's Palace.

*Enter BERTRAM, the Countess of Rousillon,  
HELENA, and LAFEU, in mourning.*

*COUNT.* In delivering my son from me, I bury a second husband.

*BER.* And I, in going, madam, weep o'er my father's death anew: but I must attend his majesty's command, to whom I am now in ward<sup>1</sup>, evermore in subjection.

*LAF.* You shall find of the king a husband, madam;—you, sir, a father: He that so generally is at all times good, must of necessity hold his virtue to you; whose worthiness would stir it up where it wanted, rather than lack it where there is such abundance.

<sup>1</sup> — in ward,] Under his particular care, as my guardian, till I come to age. It is now almost forgotten in England, that the heirs of great fortunes were the King's wards. Whether the same practice prevailed in France, it is of no great use to inquire, for Shakspeare gives to all nations the manners of England.

JOHNSON.

Howell's fifteenth letter acquaints us that the province of Normandy was subject to wardships, and no other part of France besides; but the supposition of the contrary furnished Shakspeare with a reason why the King compelled Rousillon to marry Helen.

TOLLET.

The prerogative of a *wardship* is a branch of the feudal law, and may as well be supposed to be incorporated with the constitution of France, as it was with that of England, till the reign of Charles II. SIR J. HAWKINS.

**COUNT.** What hope is there of his majesty's amendment ?

**LAF.** He hath abandoned his physicians, madam; under whose practices he hath persecuted time with hope; and finds no other advantage in the process but only the losing of hope by time.

**COUNT.** This young gentlewoman had a father, (O, that *had!* how sad a passage 'tis<sup>2</sup>!) whose skill was almost as great as his honesty; had it stretched

<sup>2</sup> — O, that *HAD!* how sad a *PASSAGE* 'tis!] Imitated from the *Heautontimorumenos* of Terence, (then translated,) where Menedemus says :

— Filium unicum adolescentulum

*Habeo.* Ah, quid dixi? *habere* me? imo

— *habui*, Chreme,

Nunc *habeam* necne incertum est. BLACKSTONE.

So, in Spenser's Shepheard's Calender :

"Shee, while she was, (that *was* a woeful word to saine,)

"For beauties praise and pleasaunce had no peere."

Again, in Wily Beguil'd, 1606 :

"She is not mine, I have no daughter now ;

"That I should say *I had*, thence comes my grief."

MALONE.

*Passage* is any thing that passes. So we now say, a *passage* of an author; and we said about a century ago, the *passages* of a reign. When the Countess mentions Helena's loss of a father, she recollects her own loss of a husband, and stops to observe how heavily the word *had* passes through her mind. JOHNSON.

Thus Shakspeare himself. See The Comedy of Errors, Act III. Sc. I. :

"Now in the stirring *passage* of the day."

So, in The Gamester, by Shirley, 1637 : "I'll not be witness of your *passages* myself:" i. e. of what passes between you.

Again, in A Woman's a Weathercock, 1612 :

"— never lov'd these prying listening men

"That ask of others' states and *passages*."

Again :

"I knew the *passages* 'twixt her and Scudamore."

Again, in The Dumb Knight, 1633 :

"— have beheld

"Your vile and most lascivious *passages*."

Again in The English Intelligencer, a tragi-comedy, 1641 :  
 "— two philosophers that jeer and weep at the *passages* of the world." STREVENSON.



so far, would have made nature immortal, and death should have play for lack of work. 'Would, for the king's sake, he were living! I think, it would be the death of the king's disease.

*LAF.* How called you the man you speak of, madam?

*COUNT.* He was famous, sir, in his profession, and it was his great right to be so: Gerard de Narbon.

*LAF.* He was excellent, indeed, madam; the king very lately spoke of him, admiringly, and mourningly: he was skilful enough to have lived still, if knowledge could be set up against mortality.

*BER.* What is it, my good lord, the king languishes of?

*LAF.* A fistula, my lord<sup>3</sup>.

*BER.* I heard not of it before.

*LAF.* I would, it were not notorious.—Was this gentlewoman the daughter of Gerard de Narbon?

*COUNT.* His sole child, my lord; and bequeathed to my overlooking. I have those hopes of her good, that her education promises: her dispositions she inherits, which make fair gifts fairer; for where an unclean mind carries virtuous qualities<sup>4</sup>, there com-

<sup>3</sup> A FISTULA, my lord.] The King of France's disorder is specified as follows in Painter's translation from Boccacio's *Novel*, on which this play was founded: "She heard by report that the French King had a swelling upon his breast, which by reason of ill cure, was grown into a *fistula*," &c. In Puttenham's *Arte of English Poesie*, 1589, p. 251, we have also mention of this elegant disorder. Speaking of the necessity which princes occasionally find to counterfeit maladies, our author has the following remark: "And in dissembling of diseases, which I pray you? for I have obserued it in the Court of Fraunce, not a burning feuer, or a pleurisie, or a palsie, or the hydropick and swelling gowte, &c. But it must be either a dry dropsie, or a megrim or letarge, or a *fistule in ano*, or some such other secret disease as the common conversant can hardly discover, and the physitian either *not speedily heale*, or not honestly bewray." STEEVENS.

<sup>4</sup> — virtuous qualities,] By *virtuous qualities* are meant qua-

mendations go with pity, they are virtues and traitors too; in her they are the better for their simpleness<sup>5</sup>; she derives her honesty, and achieves her goodness.

*lities of good breeding and erudition*; in the same sense that the Italians say, *qualità virtuosa*; and not *moral* ones. On this account it is, she says, that, in an *ill mind*, these *virtuous qualities are virtues and traitors too*: i. e. the advantages of education enable an ill mind to go further in wickedness than it could have done without them. WARBURTON.

*Virtue*, and *virtuous*, as I am told, still keep this signification in the north, and mean *ingenuity* and *ingenious*. Of this sense, perhaps, an instance occurs in the eighth book of Chapman's version of the *Iliad*:

"Then will I to Olympus' top our *virtuous* engine bind,

"And by it every thing shall hang," &c.

Again, in Marlowe's *Tamburlaine*, p. 1, 1590:

"If these had made one poem's period,

"And all combin'd in beauties worthynesse,

"Yet should there hover in their restless heads

"One thought, one grace, one wonder at the least,

"Which into words no *vertue* can digest." STEEVENS.

<sup>5</sup> — they are virtues and traitors too; in her they are the better for their simpleness;] "Her virtues are the better for their simpleness," that is, 'her excellencies are the better because they are artless and open, without fraud, without design. The learned commentator has well explained *virtues*, but has not, I think, reached the force of the word *traitors*, and therefore has not shown the full extent of Shakspeare's masterly observation. "Virtues in an unclean mind are virtues and traitors too." Estimable and useful qualities, joined with an evil disposition, give that evil disposition power over others, who, by admiring the virtue, are betrayed to the malevolence. The *Tatler*, mentioning the sharpers of his time, observes, that some of them are men of such elegance and knowledge, that a "young man who falls into their way, is *betrayed* as much by his judgment as his passions."

JOHNSON.

In *As You Like It*, *virtues* are called *traitors* on a very different ground:

"——— to some kind of men.

"Their graces serve them but as enemies;

"No more do yours; your *virtues*, gentle master,

"Are sanctified and holy *traitors* to you.

"O what a world is this, when what is comely

"Envenoms him that bears it!" MALONE.

**LAF.** Your commendations, madam, get from her tears.

**COUNT.** 'Tis the best brine a maiden can season her praise in<sup>6</sup>. The remembrance of her father never approaches her heart, but the tyranny of her sorrows takes all livelihood<sup>7</sup> from her cheek. No more of this, Helena, go to, no more; lest it be rather thought you affect a sorrow, than to have<sup>8</sup>.

**HEL.** I do affect a sorrow, indeed, but I have it too<sup>9</sup>.

<sup>6</sup> — can SEASON her praise in.] To *season* has here a culinary sense; to *preserve by salting*. A passage in *Twelfth-Night* will best explain its meaning:

“ — all this to *season*

“ A brother's dead love, which she would keep *fresh*,

“ And *lasting* in her remembrance.” MALONE.

So, in Chapman's version of the third Iliad:

“ *Season'd* with tears her joys, to see,” &c. STEEVENS.

<sup>7</sup> — all livelihood —] i. e. all appearance of life. STEEVENS.

<sup>8</sup> — lest it be rather thought you affect a sorrow, than to HAVE.] Our author sometimes is guilty of such slight inaccuracies; and concludes a sentence as if the former part of it had been constructed differently. Thus, in the present instance, he seems to have meant—‘lest you be rather thought to affect a sorrow, than to have.’ So, in his 58th Sonnet:

“ That God forbid, that made me first your slave,

“ I should in thought control your times of pleasure,

“ Or at your hand the account of hours to crave.”

But this inaccuracy was not peculiar to Shakspeare, as will be shown in the Essay on his Phraseology. MALONE.

<sup>9</sup> I do affect a sorrow, indeed, but I have it too.] Helena has, I believe, a meaning here, that she does not wish should be understood by the countess. Her *affected* sorrow was for the death of her father; her *real* grief for the lowliness of her situation, which she feared would for ever be a bar to her union with her beloved Bertram. Her own words afterwards fully support this interpretation:

“ ————— I think not on my father;—

“ ————— What was he like?

“ I have forgot him; my imagination

“ Carries no favour in it but Bertram's:

“ I am undone.” MALONE.

The sorrow that Helen affected, was for her father; that which

**LAF.** Moderate lamentation is the right of the dead, excessive grief the enemy to the living.

**COUNT.** If the living be enemy to the grief, the excess makes it soon mortal<sup>1</sup>.

**BER.** Madam, I desire your holy wishes.

**LAF.** How understand we that?

**COUNT.** Be thou blest, Bertram! and succeed thy father

In manners, as in shape! thy blood, and virtue,  
 Contend for empire in thee; and thy goodness  
 Share with thy birth-right! Love all, trust a few,  
 Do wrong to none: be able for thine enemy  
 Rather in power, than use; and keep thy friend  
 Under thy own life's key: be check'd for silence,  
 But never tax'd for speech. What heaven more will,  
 That thee may furnish<sup>2</sup>, and my prayers pluck  
 down,

she really felt, was for Bertram's departure. The line should be particularly attended to, as it tends to explain some subsequent passages which have hitherto been misunderstood. M. MASON.

<sup>1</sup> If the living be enemy to the grief, the excess makes it soon mortal.] Lafeu says, "excessive grief is the enemy of the living:" the Countess replies, "If the living be an enemy to grief, the excess soon makes it mortal:" that is, 'If the living do not indulge grief, grief destroys itself by its own excess.' By the word *mortal* I understand *that which dies*; and Dr. Warburton [who reads—*be not enemy*—] *that which destroys*. I think that my interpretation gives a sentence more acute and more refined. Let the reader judge. JOHNSON.

A passage in *The Winter's Tale*, in which our author again speaks of grief destroying itself by its own excess, adds support to Dr. Johnson's interpretation:

"—— scarce any joy  
 "Did ever live so long; *no sorrow*  
 "But *kill'd itself* much sooner."

In *Romeo and Juliet* we meet with a kindred thought:

"These violent delights have violent ends,  
 "And *in their triumph die*." MALONE.

<sup>2</sup> That thee may furnish,] That may help thee with more and better qualifications. JOHNSON.

Fall on thy head! Farewell.—My lord,  
'Tis an unseason'd courtier; good my lord,  
Advise him.

*LAF.* He cannot want the best  
That shall attend his love.

*COUNT.* Heaven bless him!—Farewell, Bertram.

[*Exit Countess.*]

*BER.* The best wishes, that can be forged in your thoughts, [*To Helena.*] be servants to you<sup>3</sup>! Be comfortable to my mother, your mistress, and make much of her.

*LAF.* Farewell, pretty lady: You must hold the credit of your father.

[*Exeunt BERTRAM and LAFEU.*]

*HEL.* O, were that all!—I think not on my father<sup>4</sup>;

<sup>3</sup> The best WISHES, &c.] That is, may you be mistress of your wishes, and have power to bring them to effect. JOHNSON.

<sup>4</sup> *Laf.* Farewell, pretty lady: You must HOLD the credit of your father.

*Hel.* O, were that all! &c.] Would that the attention to maintain the credit of my father, (or, not to act unbecoming the daughter of such a father,) were my only solicitude! I think not of him. My cares are all for Bertram. MALONE.

“*Hel.* O, were that all!—I think not on my father.” This passage is evidently defective. The only meaning that the speech of Lafeu will bear, as it now stands, is this; “That Helena, who was a young girl, ought to keep up the credit which her father had established, who was the best physician of the age; and she, by her answer, *O, were that all!* seems to admit that it would be no difficult matter for her to do so.” The absurdity of this is evident; and the words will admit of no other interpretation. Some alteration therefore is necessary; and that which I propose is, to read *uphold*, instead of *must hold*, and then the meaning will be this: “Lafeu, observing that Helena had shed a torrent of tears, which he and the Countess both ascribe to her grief for her father, says, that she *upholds* the credit of her father, on this principle, that the surest proof that can be given of the merit of a person deceased, are the lamentations of those who survive him. But Helena, who knows her own heart, wishes that she had no other cause of grief, except the loss of her father, whom she thinks no more of.” M. MASON.

And these great tears<sup>5</sup> grace his remembrance  
more

Than those I shed for him. What was he like ?  
I have forgot him : my imagination  
Carries no favour in't, but Bertram's.  
I am undone : there is no living, none,  
If Bertram be away. It were \* all one,  
That I should love a bright particular star,  
And think to wed it, he is so above me :  
In his bright radiance and collateral light  
Must I be comforted, not in his sphere<sup>6</sup>.

\* First folio, *T'were*.

The verb *to hold* has exactly the same meaning—*to maintain*, as that which Mr. Mason would substitute in its place. BOSWELL.

<sup>5</sup> — these great tears —] The tears which the King and Countess shed for him. JOHNSON.

“ And *these great tears* grace his remembrance more :

“ Than those I shed for him.” Johnson supposes that, by *these great tears*, Helena means the tears which the King and the Countess shed for her father ; but it does not appear that either of those great persons had shed tears for him, though they spoke of him with regret. By *these great tears*, Helena does not mean the tears of great people, but the big and copious tears she then shed herself, which were caused in reality by Bertram's departure, though attributed by Lafew and the Countess, to the loss of her father ; and from this misapprehension of theirs, graced his remembrance more than those she actually shed for him. What she calls *gracing his remembrance*, is what Lafew had styled before, *upholding his credit*, the two passages tending to explain each other.—It is scarcely necessary to make this grammatical observation—That if Helena had alluded to any tears supposed to have been shed by the King, she would have said *those* tears, not *these*, as the latter pronoun must necessarily refer to something present at the time. M. MASON.

*These for those* is found in writers much more accurate than Shakspeare. BOSWELL.

<sup>6</sup> In his bright RADIANCE and COLLATERAL light, &c.] I cannot be united with him and move in the same *sphere*, but *must be comforted* at a distance by the *radiance* that shoots on all sides from him. JOHNSON.

So, in Milton's *Paradise Lost*, b. x. :

“ — from his radiant seat he rose

“ Of high collateral glory.” STEEVENS.

The ambition in my love thus plagues itself:  
 The hind, that would be mated by the lion,  
 Must die for love. 'Twas pretty, though a plague,  
 To see him every hour; to sit and draw  
 His arched brows, his hawking eye, his curls,  
 In our heart's table<sup>7</sup>; heart, too capable  
 Of every line and trick of his sweet favour<sup>8</sup>:

<sup>7</sup> 'Twas pretty, though a plague,  
 To see him every hour; to sit and DRAW  
 His arched brows, his hawking eye, his curls,  
 IN OUR HEART'S TABLE;] So, in our author's 24th Sonnet:  
 "Mine eye hath play'd the painter, and hath steel'd  
 "Thy beauty's form in *table of my heart*."

A *table* was in our author's time a term for a *picture*, in which sense it is used here. *Tableau*, French. So, on a picture painted in the time of Queen Elizabeth, in the possession of the Hon. Horace Walpole:

"The Queen to Walsingham this *table* sent,  
 "Mark of her people's and her own content." MALONE.

*Table* here only signifies the *board* on which any picture was painted. So, in Mr. Walpole's *Anecdotes of Painting in England*, vol. i. p. 58: "Item, one *table* with the *picture* of the Duchess of Milan." "Item, one *table* with the *pictures* of the King's Majesty and Queen Jane:" &c. Helena would not have talked of drawing Bertram's *picture* in her *heart's picture*; but considers her heart as the *tablet* or surface on which his resemblance was to be portrayed. STEEVENS.

A passage in *The Custom of the Country*, by Beaumont and Fletcher,; as Mr. Weber has observed, confirms Mr. Malone's explanation of the word *table*:

"—— he has a strange aspect,  
 "And looks much like the figure of a hangman  
 "In a *table* of the passion." BOSWELL.

<sup>8</sup> — TRICK of his sweet favour:] So, in *King John*: "he hath a *trick* of Cœur de Lion's face." *Trick* seems to be some peculiarity or feature. JOHNSON.

*Trick* is an expression taken from *drawing*, and is so explained in *King John*, Act I. Sc. I. The present instance explains itself:

"—— to sit and draw  
 "His arched brows," &c.  
 "—— and *trick* of his sweet favour."

*Trick*, however, on the present occasion, may mean neither *tracing* nor *outline*, but *peculiarity*. STEEVENS.

*Favour* is *countenance*. It occurs frequently in that sense in Shakspeare. MALONE.

But now he's gone, and my idolatrous fancy  
Must sanctify his relicks. Who comes here ?

*Enter PAROLLES.*

One that goes with him : I love him for his sake ;  
And yet I know him a notorious liar,  
Think him a great way fool, solely<sup>9</sup> a coward ;  
Yet these fix'd evils sit so fit in him,  
That they take place, when virtue's steely bones  
Look bleak in the cold wind : withal, full oft we  
see

Cold wisdom waiting on superfluous folly<sup>1</sup>.

*PAR.* Save you, fair queen.

*HEL.* And you, monárch<sup>2</sup>.

*PAR.* No.

*HEL.* And no<sup>3</sup>.

*PAR.* Are you meditating on virginity ?

*HEL.* Ay. You have some stain of soldier<sup>4</sup> in

<sup>9</sup> SOLELY a coward ;] Altogether a coward, without any admixture of the opposite quality. A similar phrase occurs in Cupid's Revenge, by Beaumont and Fletcher :

“ She being *only wicked.*” BOSWELL.

<sup>1</sup> COLD wisdom waiting on SUPERFLUOUS folly.] *Cold* for *naked* ; as *superfluous* for *over-clothed*. This makes the propriety of the antithesis. WARBURTON.

<sup>2</sup> And you, *monárch.*] Perhaps here is some allusion designed to *Monarcho*, a ridiculous fantastical character of the age of Shakspeare. Concerning this person, see the notes on Love's Labour's Lost, Act IV. Sc. I. STEVENS.

<sup>3</sup> And no.] I am no more a queen than you are a monarch, or *Monarcho*. MALONE.

<sup>4</sup> — STAIN of soldier —] *Stain* for *colour*. Parolles was in red, as appears from his being afterwards called *red-tail'd humble-bee*. WARBURTON.

It does not appear from either of these expressions, that Parolles was entirely drest in red. Shakspeare writes only *some stain of soldier*, meaning in one sense, that he had *red breeches on*, (which is sufficiently evident from calling him afterwards *red-tail'd humble-bee*,) and in another, that he was a *disgrace to soldiery*. *Stain* is used in an adverse sense by Shakspeare, in Troilus and Cressida : “ — nor any man an attain, but he carries *some stain* of it.”



you ; let me ask you a question : Man is enemy to virginity ; how may we barricado it against him ?

*PAR.* Keep him out.

*HEL.* But he assails ; and our virginity, though valiant in the defence, yet is weak : unfold to us some warlike resistance.

*PAR.* There is none ; man, sitting down before you, will undermine you, and blow you up.

*HEL.* Bless our poor virginity from underminers, and blowers up !—Is there no military policy, how virgins might blow up men ?

*PAR.* Virginity, being blown down, man will quicklier be blown up : marry, in blowing him down again, with the breach yourselves made, you lose your city <sup>5</sup>. It is not politick in the commonwealth of nature, to preserve virginity. Loss of virginity

Mr. M. Mason observes on this occasion that “ though a *red* coat is now the mark of a soldier in the British service, it was not so in the days of Shakspeare, when we had no standing army, and the use of armour still prevailed.” To this I reply, that the colour *red* has always been annexed to soldiership. Chaucer, in his Knight’s Tale, v. 1749, has “ *Mars the rede*,” and Boccace has given *Mars* the same epithet in the opening of his *Theseida* : “ *O rubicondo Marte*.” STEEVENS.

I take the liberty of making one observation respecting Steevens’s note on this passage, which is, that when Chaucer talks of *Mars the red*, and Boccace of the *rubicondo Marte*, they both allude to the countenance and complexion of the god, not to his clothes ; but as Lafeu, in Act IV. Sc. V. calls Parolles the *red-tailed humble-bee*, it is probable that the colour of his dress was in Helena’s contemplation. M. MASON.

*Sain* rather for what we now say *incture*, some qualities, at least superficial, of a soldier. JOHNSON.

<sup>5</sup> — with the breach yourselves made, you lose your CITY.] So, in our author’s *Lover’s Complaint* :

“ And long upon these terms I held my city,

“ Till thus he ‘gan besiege me.”

Again, in *The Rape of Lucrece* :

“ This makes in him more rage, and lesser pity,

“ To make the breach, and enter this sweet city.”

MALONE.

is rational increase<sup>5</sup>; and there was never virgin got, till virginity was first lost. That, you were made of, is metal to make virgins. Virginity, by being once lost, may be ten times found: by being ever kept, it is ever lost: 'tis too cold a companion; away with't.

*HEL.* I will stand for't a little, though therefore I die a virgin.

*PAR.* There's little can be said in't; 'tis against the rule of nature. To speak on the part of virginity, is to accuse your mothers; which is most infallible disobedience. He, that hangs himself, is a virgin: virginity murders itself<sup>6</sup>; and should be buried in highways, out of all sanctified limit, as a desperate offendress against nature. Virginity breeds mites, much like a cheese; consumes itself to the very paring, and so dies with feeding his own stomach. Besides, virginity is peevish, proud, idle, made of self-love, which is the most inhibited sin<sup>7</sup> in the canon. Keep it not; you cannot choose but loose by't: Out with't: within ten years it will make itself ten<sup>8</sup>, which is a goodly increase; and

<sup>5</sup> Loss of virginity is RATIONAL increase;] I believe we should read, *national*. TYRWHITT.

*Rational increase* may mean the "regular increase by which rational beings are propagated." STEEVENS.

<sup>6</sup> He, that hangs himself, is a virgin: virginity murders itself;] i. e. he that hangs himself, and a virgin, are in this circumstance alike; they are both *self-destroyers*. MALONE.

<sup>7</sup> — INHIBITED sin —] i. e. forbidden. So, in *Othello*:

" ————— a practiser

" Of arts *inhibited* and out of warrant." STEEVENS.

<sup>8</sup> — within ten years it will make itself TEN,] The old copy reads—"within ten years it will make itself *two*." The emendation was made by Sir T. Hanmer. It was also suggested by Mr. Steevens, who likewise proposed to read—"within *two* years it will make itself *two*." Mr. Tollet would read—"within ten years it will make itself *twelve*."

I formerly proposed to read—"Out with it: within ten *months*

the principal itself not much the worse: Away with't.

*HEL.* How might one do, sir, to lose it to her own liking?

*PAR.* Let me see: Marry, ill, to like him that ne'er it likes<sup>9</sup>. 'Tis a commodity will lose the gloss with lying; the longer kept, the less worth: off

it will make itself two." Part with it, and within ten months' time it will double itself; i. e. it will produce a child.

I now mention this conjecture, (in which I once had some confidence,) only for the purpose of acknowledging my error. I had not sufficiently attended to a former passage in this scene,—“Virginity, by being once lost, may be *ten* times found,” i. e. may produce *ten* virgins. Those words likewise are spoken by Parolles, and add such decisive support to Sir Thomas Hanmer's emendation, that I have not hesitated to adopt it. The text, as exhibited in the old copy, is undoubtedly corrupt. It has already been observed, that many passages in these plays, in which numbers are introduced, are printed incorrectly. Our author's sixth Sonnet also fully supports this emendation:

“That *use* is not forbidden usury,

“Which happies those that pay the willing loan;

“That's for thyself, to breed another thee,

“Or *ten times* happier, be it *ten* for one.

“Ten times thyself were happier than thou art,

“*If ten of thine ten times figur'd thee.*”

“*Out* with it,” is used equivocally.—Applied to virginity, it means, give it away; part with it: considered in another light, it signifies, put it out to interest. In *The Tempest* we have—“Each *putter out* on five for one,” &c. MALONE.

There is no reason for altering the text. A well-known observation of the noble earl, to whom the horses of the present generation owe the length of their tails, contains the true explanation of this passage. HENLEY.

I cannot help repeating on this occasion, Justice Shallow's remark: “Give me pardon, sir:—If you come with news, I take it there is but two ways;—*either to utter them, or to conceal them.*” With this noble earl's notorious remark, I am quite unacquainted.

STEEVENS.

<sup>9</sup> — Marry, ill, to like him that ne'er it likes.] Parolles, in answer to the question, “How one shall lose virginity to her own liking?” plays upon the word *liking*, and says, ‘*she must do ill, for virginity, to be so lost, must like him that likes not virginity.*’

JOHNSON.

with't, while 'tis vendible : answer the time of request. Virginity, like an old courtier, wears her cap out of fashion ; richly suited, but unsuitable : just like the brooch and tooth-pick, which wear not now<sup>1</sup> : Your date is better<sup>2</sup> in your pie and your porridge, than in your cheek : And your virginity, your old virginity, is like one of our French withered pears ; it looks ill, it eats dryly ; marry, 'tis a withered pear ; it was formerly better ; marry, yet, 'tis a withered pear : Will you any thing with it ?

*HEL.* Not my virginity yet<sup>3</sup>.

<sup>1</sup> — which wear not now :] Thus the old copy, and rightly. Shakspeare often uses the active for the passive. The modern editors read, " which we wear not now." *TYRWHITT.*

The old copy has *were*. Mr. Rowe corrected it. *MALONE.*

<sup>2</sup> — your DATE is better —] Here is a quibble on the word *date*, which means both age, and a candied fruit much used in our author's time. So, in *Romeo and Juliet* :

" They call for *dates* and quinces in the pastry."

The same quibble occurs in *Troilus and Cressida* : " — and then to be bak'd with no *date* in the pie, for then the man's *date* is out." *STEVENS.*

<sup>3</sup> Not my virginity yet.] The whole speech is abrupt, unconnected, and obscure. Dr. Warburton thinks much of it supposititious. I would be glad to think so of the whole, for a commentator naturally wishes to reject what he cannot understand. Something, which should connect Helena's words with those of Parolles, seems to be wanting. Hanmer has made a fair attempt, by reading :

" Not my virginity yet.—*You're for the court,*

" There shall your master," &c.

Some such clause has, I think, dropped out, but still the first words want connection. Perhaps Parolles, going away from his harangue, said, " Will you any thing with me ? " to which Helen may reply.—I know not what to do with the passage.

*JOHNSON.*

I do not perceive so great a want of connection as my predecessors have apprehended ; nor is that connection always to be sought for, in so careless a writer as ours, from the thought immediately preceding the reply of the speaker. Parolles has been laughing at the unprofitableness of virginity, especially when it grows ancient, and compares it to withered fruit. Helena, properly enough, replies, that hers is not yet in that state ; but that

There shall your master have a thousand loves,  
 A mother, and a mistress, and a friend,  
 A phoenix<sup>4</sup>, captain<sup>5</sup>, and an enemy,

in the enjoyment of her, his master should find the gratification of all his most romantic wishes. What Dr. Warburton says afterwards is said at random, as all positive declarations of the same kind must of necessity be. Were I to propose any change, I would read *should* instead of *shall*. It does not, however, appear that this rapturous effusion of Helena was designed to be intelligible to Parolles. Its obscurity, therefore, may be its merit. It sufficiently explains what is passing in the mind of the speaker, to every one but him to whom she does not mean to explain it.

STEEVENS.

Perhaps we should read: "Will you any thing with us?" i. e. will you send any thing with us to court? to which Helena's answer would be proper enough—

"Not my virginity yet."

A similar phrase occurs in *Twelfth-Night*, Act III. Sc. I.:

"You'll nothing, madam, to my lord by me?" TYRWHITT.

Perhaps something has been omitted in Parolles's speech: "I am now bound for the court;" "will you any thing with it [i. e. with the court!]" So, in *The Winter's Tale*:

"Tell me what you have to the king."

Again, in *Timon of Athens*:

"What would'st thou have to Athens?"

I do not agree with Mr. Steevens in the latter part of his note;—"that in the enjoyment of her," &c. MALONE.

I am satisfied the passage is as Shakspeare left it. Parolles, after having cried down, with all his eloquence, *old virginity*, in reference to what he had before said, "That *virginity* is a commodity the longer kept, the less worth: off with't, while 'tis vendible. *Answer the time* of request," asks Helena,— "Will you any thing with it?"—to which she replies—"Not my virginity yet." HENLEY.

<sup>4</sup> A phoenix, &c.] The eight lines following *friend*, I am persuaded, is the nonsense of some foolish conceited player. What put it into his head was Helen's saying, as it should be read for the future:

"There shall your master have a thousand loves;

"A mother, and a mistress, and a friend,

"I know not what he shall—God send him well."

Where the fellow, finding a *thousand* loves spoken of, and only *three* reckoned up, namely, a *mother's*, a *mistress's*, and a *friend's*, (which, by the way; were all a judicious writer could mention; for there are but three species of love in nature,) he would help

A guide, a goddess, and a sovereign,  
A counsellor, a traitress<sup>6</sup>, and a dear ;

out the number, by the intermediate nonsense : and, because they were yet too few, he pieces out his *loves with enmities*, and makes of the whole such finished nonsense, as is never heard out of Bedlam. **WARBURTON.**

<sup>5</sup> — captain,] Our author often uses this word for a head or chief. So, in one of his Sonnets :

“ Or *captain* jewels in the carkanet.”

Again, in Timon of Athens : “ — the ass more *captain* than the lion.”

Again, more appositely, in Othello, where it is applied to Desdemona :

“ — our great captain's *captain*.

We find some of these terms of endearment again used in The Winter's Tale. Leontes says to the young Mamillius,

“ Come, *captain*, we must be neat,” &c.

Again, in the same scene, Polixenes, speaking of his son, says :

“ He's all my exercise, my mirth, my matter ;

“ Now my sworn *friend*, and then mine *enemy* ;

“ My parasite, my *soldier*, statesman, all.” **MALONE.**

<sup>6</sup> — a TRAITRESS.] It seems that *traitress* was in that age a term of endearment, for when Lafeu introduces Helena to the king, he says, “ You are like a *traytor*, but such *traytors* his majesty does not much fear.” **JOHNSON.**

I cannot conceive that *traitress* (spoken seriously) was in any age a term of endearment. From the present passage, we might as well suppose *enemy* (in the last line but one) to be a term of endearment. In the other passage quoted, Lafeu is plainly speaking ironically. **TYRWHITT.**

“ Traditora, a traitress,” in the Italian language, is generally used as a term of endearment. The meaning of Helena is, that she shall prove *every thing* to Bertram. Our ancient writers delighted in catalogues, and always characterize love by contrarities. **STEEVENS.**

Falstaff, in The Merry Wives of Windsor, says to Mrs. Ford : “ Thou art a *traytor* to say so.” In his interview with her, he certainly meant to use the language of love.

Helena, however, I think, does not mean to say that she shall prove every thing to Bertram, but to express her apprehension that he will find at the court some lady or ladies who shall prove every thing to him ; (“ a phoenix, captain, counsellor, traitress ;” &c.) to whom he will give all the fond names that “ blinking Cupid gossips.” **MALONE.**

I believe it would not be difficult to find in the love poetry of those times an authority for most, if not for every one, of these

His humble ambition, proud humility,  
 His jarring, concord, and his discord, dulcet,  
 His faith, his sweet disaster ; with a world  
 Of pretty, fond, adoptious christendoms <sup>7</sup>,  
 That blinking Cupid gossips. Now shall he——  
 I know not what he shall :—God send him well !—  
 The court's a learning-place ;—and he is one——

PAR. What one, i'faith ?

HEL. That I wish well.—'Tis pity——

PAR. What's pity ?

HEL. That wishing well had not a body in't,  
 Which might be felt : that we, the poorer born,  
 Whose baser stars do shut us up in wishes,

whimsical titles. At least I can affirm it from knowledge, that far the greater part of them are to be found in the Italian lyrick poetry, which was the model from which our poets chiefly copied.

HRATH.

<sup>7</sup> — christendoms,] This word, which signifies the collective body of christianity, every place where the christian religion is embraced, is surely used with much licence on the present occasion. It is also employed with a similar sense in an Epitaph "On an only Child," which the reader will find at the end of Wit's Recreations, 1640 :

"As here a name and *christendome* to obtain,

"And to his Maker then return again." STEVENS.

It is used by another ancient writer in the same sense ; so that the word probably bore, in our author's time, the signification which he has affixed to it. So, in *A Royal Arbor of Loyal Poesie*, by Thomas Jordan, no date, but printed about 1661 :

"She is baptiz'd in *Christendom*,

[i. e. by a christian name,]

"The Jew cries out he's undone——"

These lines are found in a ballad formed on part of the story of *The Merchant of Venice*, in which it is remarkable that it is the Jew's daughter, and not Portia, that saves the Merchant's life by pleading his cause. There should seem therefore to have been some novel on this subject that has hitherto escaped the researches of the commentators. In the same book are ballads founded on the fables of *Much Ado About Nothing*, and *The Winter's Tale*.

The term in the text is used by Nash in *Four Letters Confuted* : "But for an author to renounce his *Christendome* to write in his owne commendation, to refuse the name which his Godfathers and Godmothers gave him in his baptisme," &c. MALONE.

Might with effects of them follow our friends,  
And show what we alone must think<sup>8</sup>; which never  
Returns us thanks.

*Enter a Page.*

*PAGE.* Monsieur Parolles, my lord calls for you.

[*Exit Page.*

*PAR.* Little Helen, farewell: if I can remember  
thee, I will think of thee at court.

*HEL.* Monsieur Parolles, you were born under a  
charitable star.

*PAR.* Under Mars, I.

*HEL.* I especially think, under Mars.

*PAR.* Why under Mars?

*HEL.* The wars have so kept you under, that  
you must needs be born under Mars.

*PAR.* When he was predominant.

*HEL.* When he was retrograde, I think, rather.

*PAR.* Why think you so?

*HEL.* You go so much backward, when you  
fight.

*PAR.* That's for advantage.

*HEL.* So is running away, when fear proposes the  
safety: But the composition, that your valour and  
fear makes in you, is a virtue of a good wing<sup>9</sup>, and  
I like the wear well.

<sup>8</sup> And show what we alone must think;] And *show* by realities  
what we now *must only think*. JOHNSON.

<sup>9</sup> — is a virtue of a GOOD WING,] Mr. Edwards is of  
opinion, that a "virtue of a good wing" refers to his nim-  
bleness or fleetness in running away. The phrase, however, is  
taken from falconry, as may appear from the following pas-  
sage in Marston's *Fawne*, 1606: "I love my horse after a  
journeying easiness, as he is easy in journeying: my hawk,  
for the *goodness of his wing*," &c. Or it may be taken from  
dress. So, in *Every Man out of his Humour*: "I would have  
mine such a suit without a difference; such stuff, such a *wing*,  
such a sleeve," &c. Mr. Tollet observes, that a *good wing* signi-  
fies a *strong wing* in Lord Bacon's *Natural History*, experiment



*PAR.* I am so full of businesses, I cannot answer thee acutely: I will return perfect courtier; in the which, my instruction shall serve to naturalize thee, so thou wilt be capable of a courtier's counsel<sup>1</sup>, and understand what advice shall thrust upon thee; else thou diest in thine unthankfulness, and thine ignorance makes thee away: farewell. When thou hast leisure, say thy prayers; when thou hast none, remember thy friends: get thee a good husband, and use him as he uses thee: so farewell. [*Exit.*]

866:—"Certainly many birds of a *good wing* (as kites and the like) would bear up a good weight as they fly." The same phrase, however, anciently belonged to archery. So Ascham, in his *Toxophilus*, edit. 1589, p. 57: "—another shaft—because it is lower feathered, or else because it is of a *better wing*," &c. STEVENS.

The reading of the old copy (which Dr. Warburton changed to *ming*) is supported by a passage in King Henry V. in which we meet with a similar expression: "Though his affections are higher mounted than ours, yet when they stoop, they stoop with the *like wing*."

Again, in King Henry IV. Part I.:

"Yet let me wonder, Harry,

"At thy affections, which do hold a *wing*,

"Quite from the flight of all thy ancestors." MALONE.

The meaning of this passage appears to be this: "If your valour will suffer you to go backward for advantage, and your fear for the same reason will make you run away, the composition that your valour and fear make in you, must be a virtue that will fly far and swiftly."—A bird of a good wing, is a bird of swift and strong flight.

Though the latter part of this sentence is sense as it stands I cannot help thinking that there is an error in it, and that we ought to read—"And *is like to wear well*," instead of "*I like the wear well*." M. MASON.

<sup>1</sup>—so thou wilt be CAPABLE of a courtier's counsel,] i. e. thou wilt comprehend it. See a note in Hamlet, vol. vii. p. 399, on the words—

"Whose form and cause conjoin'd, preaching to stones,

"Would make them *capable*." MALONE.

The word in this sense occurs a few pages before this:

"——— heart too *capable*

"Of every line and trick of his sweet favour." BOSWELL.

*HEL.* Our remedies oft in ourselves do lie,  
Which we ascribe to heaven: the fated sky  
Gives us free scope; only, doth backward pull  
Our slow designs, when we ourselves are dull.  
What power is it, which mounts my love so  
high;

That makes me see, and cannot feed mine eye<sup>2</sup>?  
The mightiest space in fortune nature brings  
To join like likes, and kiss like native things<sup>3</sup>.  
Impossible be strange attempts, to those  
That weigh their pains in sense; and do suppose,  
What hath been<sup>4</sup> cannot be: Who ever strove  
To show her merit, that did miss her love?  
The king's disease—my project may deceive me.  
But my intents are fix'd, and will not leave me.

[*Exit.*]

<sup>2</sup> What power is it, which mounts my love so high;

That makes me see, and cannot feed mine eye?] She means, by what influence is my love directed to a person so much above me? why am I made to discern excellence, and left to long after it, without the food of hope? JOHNSON.

<sup>3</sup> — kiss like native things.] Things formed by nature for each other. M. MASON.

So, in Chapman's metrical "Address to the Reader," prefixed to his translation of Homer's Iliad, 1611:

"Our monosyllables so kindly fall

"And meete, opposde in rime, as they did *kisse*."

STEVENS.

<sup>4</sup> The mightiest space in fortune nature brings

To join like likes, and kiss like native things.

Impossible be strange attempts, to those

That weigh their pains in sense; and do suppose,

What hath been —] All these four lines are obscure, and, I believe, corrupt; I shall propose an emendation, which those who can explain the present reading, are at liberty to reject:

"Through mightiest space in fortune nature brings

"Likes to join likes, and kiss like native things."

That is, *nature brings like qualities and dispositions to meet through any distance that fortune may set between them; she joins them and makes them kiss like things born together.*

The next lines I read with Sir T. Hanmer:

## SCENE II.

Paris. A Room in the King's Palace.

*Flourish of cornets. Enter the King of France, with letters; Lords and others attending.*

**KING.** The Florentines and Senoys<sup>5</sup> are by the ears;

“Impossible be strange attempts to those  
“That weigh their pains in sense, and do suppose  
“What *ha'n't* been, cannot be.”

*New attempts seem impossible to those who estimate their labour or enterprises by sense, and believe that nothing can be but what they see before them.* JOHNSON.

I understand the meaning to be this—“The affections given us by nature often unite persons between whom fortune or accident has placed the greatest distance or disparity; and cause them to join, like likes (*instar parium*) like persons in the same situation or rank of life.” Thus (as Mr. Steevens has observed) in Timon of Athens:

“Thou solderest close *impossibilities*,  
“And mak'st them *kiss*.”

This interpretation is strongly confirmed by a subsequent speech of the Countess's steward, who is supposed to have overheard this soliloquy of Helena: “*Fortune*, she said, was no goddess, that had put such *difference* betwixt their two estates.”

“The mightiest space in fortune,” for “persons the most widely separated by fortune,” is certainly a licentious expression; but it is such a licence as Shakspeare often takes. Thus, in *Cymbeline*; “the diminution of space” is used for the diminution, of which space, or *distance*, is the cause.

If he had written *spaces*, (as in *Troilus and Cressida*,

“—her whom we know well  
“The world's large *spaces* cannot parallel,)”

the passage would have been more clear; but he was confined by the metre. We might, however, read—

“The mightiest space in nature fortune brings  
“To join,” &c.

i. e. accident sometimes unites those whom inequality of rank has separated. But I believe the text is right. MALONE.

<sup>5</sup> — Senoys —] The *Sanesi*, as they are termed by Boccace. Painter, who translates him, calls them *Senois*. They were the

Have fought with equal fortune, and continue  
A braving war.

1 *LORD.* So 'tis reported, sir.

*KING.* Nay, 'tis most credible ; we here receive it  
A certainty, vouch'd from our cousin Austria,  
With caution, that the Florentine will move us  
For speedy aid ; wherein our dearest friend  
Prejudicates the business, and would seem  
To have us make denial.

1 *LORD.* His love and wisdom,  
Approv'd so to your majesty, may plead  
For amplest credence.

*KING.* He hath arm'd our answer,  
And Florence is denied before he comes :  
Yet, for our gentlemen, that mean to see  
The Tuscan service, freely have they leave  
To stand on either part.

2 *LORD.* It may well serve  
A nursery to our gentry, who are sick  
For breathing and exploit.

*KING.* What's he comes here ?

*Enter BERTRAM, LAFEU, and PAROLLES.*

1 *LORD.* It is the count Rousillon<sup>6</sup>, my good  
lord,  
Young Bertram.

*KING.* Youth, thou bear'st thy father's face ;  
Frank nature, rather curious than in haste,  
Hath well compos'd thee. Thy father's moral parts  
May'st thou inherit too ! Welcome to Paris.

*BER.* My thanks and duty are your majesty's.

*KING.* I would I had that corporal soundness now,  
As when thy father, and myself, in friendship

people of a small republick, of which the capital was *Sienna*.  
The Florentines were at perpetual variance with them.

STEEVENS.

<sup>6</sup> — Rousillon,] The old copy reads *Rosignoll*. STEEVENS.

First try'd our soldiership! He did look far  
 Into the service of the time, and was  
 Discipled of the bravest: he lasted long;  
 But on us both did haggish age steal on,  
 And wore us out of act. It much repairs me  
 To talk of your good father<sup>7</sup>: In his youth  
 He had the wit, which I can well observe  
 To-day in our young lords; but they may jest,  
 Till their own scorn return to them unnoted,  
 Ere they can hide their levity in honour<sup>8</sup>.  
 So like a courtier, contempt nor bitterness  
 Were in his pride or sharpness; if they were,  
 His equal had awak'd them<sup>9</sup>; and his honour,

<sup>7</sup> — It much REPAIRS me

To talk of your good father:] To *repair*, in these plays, generally signifies, to *renovate*. So, in *Cymbeline*:

“ — O disloyal thing,

“ That should'st *repair* my youth!” MALONE.

<sup>8</sup> He had the wit, which I can well observe

To-day in our young lords; but they may jest,

Till their own scorn return to them unnoted,

Ere they can hide their levity in honour.] I believe *honour* is

not *dignity of birth or rank*, but *acquired reputation*: — “Your father, (says the king,) had the same airy flights of satirical wit with the young lords of the present time, but they do not what he did, *hide their unnoted levity, in honour*, cover petty faults with great merit.”

This is an excellent observation. Jocose follies, and slight offences, are only allowed by mankind in him that over-powers them by great qualities. JOHNSON.

Point thus:

“ He had the wit, which I can well observe

“ To-day in our young lords: but they may jest,

“ Till their own scorn returns to them, un-noted,

“ Ere they can hide their levity in honour,

“ So like a courtier. Contempt,” &c. BLACKSTONE.

The punctuation recommended by Sir William Blackstone is, I believe, the true one, at least it is such as deserves the reader's consideration. STEEVENS.

<sup>9</sup> So like a courtier, contempt nor bitterness

Were in HIS pride or sharpness; if THEY were,

His equal had awak'd them;] *Nor* was used without reduplication. So, in *Measure for Measure*:

Clock to itself, knew the true minute when  
 Exception bid him speak, and, at this time,  
 His tongue obey'd his hand <sup>1</sup>: who were below him,  
 He us'd as creatures of another place <sup>2</sup>;  
 And bow'd his eminent top to their low ranks,  
 Making them proud of his humility,  
 In their poor praise he humbled <sup>3</sup>: Such a man

“ More nor less to others paying,  
 “ Than by self-offences weighing.”

The old text needs to be explained. He was so like a courtier, that there was in “ his dignity of manner nothing contemptuous, and in his keenness of wit nothing bitter.” If *bitterness or contemptuousness* ever appeared, they had been *awakened* by some injury, not of a man below him, but of his *equal*. This is the complete image of a well-bred man, and somewhat like this Voltaire has exhibited his hero, Lewis XIV. JOHNSON.

<sup>1</sup> His tongue obey'd HIS hand:] We should read—“ His tongue obey'd *the* hand.” That is, “ the hand of his honour's clock,” showing “ the true minute when exceptions bad him speak.” JOHNSON.

*His* is put for *its*. So, in Othello :

“ ————— her motion

“ Blush'd at *herself*.”—instead of *itself*. STEEVENS.

<sup>2</sup> He us'd as creatures of another place ;] i. e. he made allowances for their conduct, and bore from them what he would not from one of his own rank. The Oxford editor, not understanding the sense, has altered *another place* to a *brother-race*.

WARBURTON.

I doubt whether this was our author's meaning. I rather incline to think that he meant only, “ that the father of Bertram treated those below him with becoming condescension, as creatures not indeed in so *high* a place as himself, but yet holding a certain place ; as *one* of the links, though not the largest, of the great chain of society.”

In The Winter's Tale, *place* is again used for *rank* or situation in life :

“ ————— O thou thing,

“ Which I'll not call a *creature of thy place*.” MALONE.

<sup>3</sup> Making them proud of his humility,

In their poor praise he humbled :] But why were they proud of his humility? It should be read and pointed thus :

“ Making them proud ; *and* his humility,

“ In their poor praise, he humbled—.”

i. e. by condescending to stoop to his inferiors, he exalted them

Might be a copy to these younger times ;  
Which, follow'd well, would démonstrate them now  
But goers backward.

*BER.* His good remembrance, sir,  
Lies richer in your thoughts, than on his tomb ;  
So in approof lives not his epitaph,  
As in your royal speech <sup>4</sup>.

and made them *proud* ; and, in the gracious receiving their *poor* praise, he *humbled* even his *humility*. The sentiment is fine.

WARBURTON.

Every man has seen the *mean* too often *proud* of the *humility* of the great, and perhaps the great may sometimes be *humbled* in the praises of the mean, of those who commend them without conviction or discernment : this, however, is not so common ; the *mean* are found more frequently than the *great*.

JOHNSON.

I think the meaning is,—“ Making them proud of receiving such marks of condescension and affability from a person in so elevated a situation, and at the same time lowering or humbling himself, by stooping to accept of the encomiums of mean persons for that humility.” The construction seems to be, “ he *being* humbled in their poor praise.” MALONE.

Giving them a better opinion of their own importance, by his condescending manner of behaving to them. M. MASON.

<sup>4</sup> So in approof lives not his EPITAPH,  
As in your royal speech.] *Epitaph* for character.

WARBURTON.

I should wish to read—

“ Approof *so* lives not in his *epitaph*,  
“ As in your royal speech.”

*Approof* is *approbation*. If I should allow Dr. Warburton's interpretation of *epitaph*, which is more than can be reasonably expected, I can yet find no sense in the present reading.

JOHNSON.

We might, by a slight transposition, read—

“ So his approof lives not *in* epitaph.”

*Approof* certainly means *approbation*. So, in Cynthia's Revenge :

“ A man so absolute in my *approof*,  
“ That nature hath reserv'd small dignity  
“ That he enjoys not.”

Again, in Measure for Measure :

“ Either of commendation or *approof*.” STEVENS.

Perhaps the meaning is this :—“ His epitaph or inscription on

**KING.** 'Would, I were with him! He would  
 always say,  
 (Methinks, I hear him now ; his plausible words  
 He scatter'd not in ears, but grafted them,  
 To grow there, and to bear,)—*Let me not live,*—  
 Thus<sup>5</sup> his good melancholy oft began,  
 On the catastrophe and heel of pastime,  
 When it was out,—*let me not live,* quoth he,  
*After my flame lacks oil, to be the snuff*  
*Of younger spirits, whose apprehensive senses*  
*All but new things disdain ; whose judgments are*  
*Mere fathers of their garments<sup>6</sup> ; whose constan-*  
*cies*

his tomb is not so much in approbation or commendation of him, as is your royal speech." TOLLET.

There can be no doubt but the word *proof* is frequently used in the sense of *approbation*, but this is not always the case ; and in this place it signifies *proof* or *confirmation*. The meaning of the passage appears to be this : " The truth of his epitaph is in no way so fully *proved*, as by your royal speech. It is needless to remark, that epitaphs generally contain the character and praises of the deceased. *Proof* is used in the same sense by Bertram, in the second Act :

" *Laf.* But I hope your lordship thinks him not a soldier.

" *Ber.* Yes, my lord, and of very valiant *proof*."

M. MASON.

Mr. Heath supposes the meaning to be this : " His epitaph, or the character he left behind him, is not so well established by *the specimens he exhibited of his worth*, as by your royal report in his favour." The passage above quoted from Act II. supports this interpretation. MALONE.

<sup>5</sup> Thus —] Old copy—*This*. Corrected by Mr. Pope.

MALONE.

<sup>6</sup> — *whose judgments are*

*Mere FATHERS of their garments ;* ] Who have no other use of their faculties, than to invent new modes of dress. JOHNSON.

I have a suspicion that Shakspeare wrote—" *Mere feathers of their garments ;* " i. e. whose judgments are merely *parts* (and insignificant parts) of *their dress*, worn and laid aside, as *feathers* are, from the mere love of novelty and change. He goes on to say, that they are even less constant in their judgments than in their dress :



*Expire before their fashions* :—This he wish'd :  
I, after him, do after him wish too,  
Since I nor wax, nor honey, can bring home,  
I quickly were dissolved from my hive,  
To give some labourers room.

2 LORD.

You are lov'd, sir ;  
They, that least lend it you, shall lack you first.

KING. I fill a place, I know't.—How long is't,  
count,

Since the physician at your father's died ?  
He was much fam'd.

BER. Some six months since, my lord.

KING. If he were living, I would try him yet ;—  
Lend me an arm ;—the rest have worn me out  
With several applications :—nature and sickness  
Debate it<sup>7</sup> at their leisure. Welcome, count ;  
My son's no dearer.

BER.

Thank your majesty.

[*Exeunt. Flourish.*]

“ ———— their constancies

“ *Expire before their fashions.*” TYRWHITT.

The reading of the old copy—*fathers*, is supported by a similar passage in *Cymbeline* :

“ ———— some jay of Italy

“ *Whose mother was her painting—.*”

Again, in the same play :

“ ———— No, nor thy tailor, rascal,

“ *Who is thy grandfather ; he made those clothes,*

“ *Which, as it seems, make thee.*”

There the garment is said to be the father of the man :—in the text, the judgment, being employed solely in forming or giving birth to new dresses, is called *the father of the garment*. So, in King Henry IV. Part II. :

“ ———— every minute now

“ *Should be the father of some stratagem.*” MALONE.

<sup>7</sup> — nature and sickness

DEBATE it—] So, in *Macbeth* :

“ *Death and nature do contend about them.*” STEEVENS.

## SCENE III.

Rousillon. A Room in the Countess's Palace.

*Enter Countess, Steward, and Clown* <sup>s</sup>.

COUNT. I will now hear: what say you of this gentlewoman?

<sup>s</sup> — *Steward, and CLOWN.*] A *Clown* in Shakspeare is commonly taken for a *licensed jester*, or domestick fool. We are not to wonder that we find this character often in his plays, since fools were at that time maintained in all great families, to keep up merriment in the house. In the picture of Sir Thomas More's family, by Hans Holbein, the only servant represented is Patison the *fool*. This is a proof of the familiarity to which they were admitted, not by the great only, but the wise.

In some plays, a servant, or a rustic, of a remarkable petulance and freedom of speech, is likewise called a *clown*. JOHNSON.

Cardinal Wolsey, after his disgrace, wishing to show King Henry VIII. a mark of his respect, sent him his fool *Patch*, as a present; whom, says Stowe, "the King received very gladly."

MALONE.

This dialogue, or that in *Twelfth-Night*, between Olivia and the *Clown*, seems to have been particularly censured by Cartwright, in one of the copies of verses prefixed to the works of Beaumont and Fletcher:

"*Shakspeare* to thee was dull, whose best jest lies

"I th' *lady's* questions, and the *fool's* replies;

"Old fashion'd wit, which walk'd from town to town

"In trunk-hose, which our fathers call the *Clown*."

In the MS. Register of Lord Stanhope of Harrington, treasurer of the chamber to King James I. from 1613 to 1616, are the following entries: "Tom Derry, his majesty's *fool*, at 2s. per diem,—1615: Paid John Mawe for the diet and lodging of Thomas Derrie, her majesty's *jester*, for 13 weeks, 10l. 18s. 6d.—1616." STEEVENS.

The following lines in *The Careless Shepherdess*, a comedy, 1656, exhibit probably a faithful portrait of this once admired character:

"Why, I would have *the fool* in every act,

"Be it comedy or tragedy. I have laugh'd

"Untill I cry'd again, to see what faces

"The rogue will make.—O, it does me good

**STEW.** Madam, the care I have had to even your content<sup>9</sup>, I wish might be found in the calendar of my past endeavours; for then we wound our modesty, and make foul the clearness of our deservings, when of ourselves we publish them<sup>1</sup>.

**COUNT.** What does this knave here? Get you gone, sirrah: The complaints, I have heard of you, I do not all believe; 'tis my slowness, that I do not: for, I know, you lack not folly to commit them, and have ability enough to make such knaveries yours<sup>2</sup>.

**CLO.** 'Tis not unknown to you, madam, I am a poor fellow.

**COUNT.** Well, sir.

**CLO.** No, madam, 'tis not so well, that I am

“ To see him hold out his chin, hang down his hands,

“ And twirl his bable. There is ne'er a part

“ About him but breaks jests.—

“ I'd rather hear him leap, or laugh, or cry,

“ Than hear the gravest speech in all the play.

“ I never saw READE peeping through the curtain,

“ But ravishing joy enter'd into my heart.” MALONE.

9 — to even your content,] To act up to your desires.

JOHNSON.

<sup>1</sup> — when of ourselves we publish them.] So, in *Troilus and Cressida*:

“ The worthiness of praise disdains his worth,

“ If he that's prais'd, himself brings the praise forth.”

MALONE.

<sup>2</sup> — you lack not folly to commit THEM, and have ability enough to make such knaveries YOURS.] After premising that the accusative, *them*, refers to the precedent word, *complaints*, and that this, by a metonymy of the effect for the cause, stands for the freaks which occasioned those complaints, the sense will be extremely clear: “ You are fool enough to commit those irregularities you are charged with, and yet not so much fool neither, as to discredit the accusation by any defect in your ability.” HEATH.

It appears to me that the accusative *them* refers to *knaveries*, and the natural sense of the passage seems to be this: “ You have folly enough to desire to commit these knaveries, and ability enough to accomplish them.” M. MASON.

poor ; though many of the rich are damned : But, if I may have your ladyship's good will to go to the world<sup>3</sup>, Isbel the woman and I<sup>4</sup> will do as we may.

*COUNT.* Wilt thou needs be a beggar ?

*CLO.* I do beg your good-will in this case.

*COUNT.* In what case ?

*CLO.* In Isbel's case, and mine own. Service is no heritage<sup>5</sup> : and, I think, I shall never have the blessing of God, till I have issue of my body ; for, they say, bearns are blessings.

*COUNT.* Tell me thy reason why thou wilt marry.

*CLO.* My poor body, madam, requires it : I am driven on by the flesh ; and he must needs go, that the devil drives.

*COUNT.* Is this all your worship's reason ?

*CLO.* Faith, madam, I have other holy reasons, such as they are.

*COUNT.* May the world know them ?

*CLO.* I have been, madam, a wicked creature, as you and all flesh and blood are ; and, indeed, I do marry that I may repent.

*COUNT.* Thy marriage, sooner than thy wickedness.

*CLO.* I am out of friends, madam ; and I hope to have friends for my wife's sake.

*COUNT.* Such friends are thine enemies, knave.

<sup>3</sup> — to go to the world,] This phrase has already occurred in *Much Ado About Nothing*, and signifies to be *married* : and thus, in *As You Like It*, Audrey says : “ — it is no dishonest desire, to desire to be a *woman of the world*.” STEEVENS.

<sup>4</sup> — and I—] *I*, which was inadvertently omitted in the first copy, was supplied by the editor of the second folio.

MALONE.

In the first folio, *w* is put for *I*. BOSWELL.

<sup>5</sup> Service is no heritage:] This is a proverbial expression. “Needs must when the devil drives,” is another. RITSON.

*CLO.* You are shallow, madam; e'en great friends'; for the knaves come to do that for me, which I am a-weary of<sup>8</sup>. He, that ears my land<sup>9</sup>,

<sup>7</sup> *Clo.* You are shallow, madam; E'EN great friends;] The meaning [i. e. of the ancient reading mentioned in the subsequent note] seems to be, you are not deeply skilled in the character or offices of great friends. JOHNSON.

The old copy reads—in great friends; evidently a mistake for *e'en*, which was formerly written *e'n*. The two words are so near in sound, that they might easily have been confounded by an inattentive hearer.

The same mistake has happened in many other places in our author's plays. So, in the present comedy, Act III. Sc. II. folio, 1623:

“*Lady.* What have we here?

“*Clown.* *In* that you have there.”

Again, in Antony and Cleopatra:

“No more, but *in* a woman.”

Again, in Twelfth-Night:

“Tis with him *in* standing water, between boy and man.”

Again, in Romeo and Juliet, 1599:

“Is it *in* so?”

The corruption of this passage was pointed out by Mr. Tyrwhitt. For the emendation now made, I am answerable.

MALONE.

<sup>8</sup> — the knaves come to do that for me, which I am a-weary of.] The same thought is more dilated in an old MS. play, entitled, The Second Maid's Tragedy:

“*Soph.* I have a wife, would she were so preferr'd!

“I could but be her subject; so I am now.

“I allow her her owne friend to stop her mouth,

“And keep her quiet; give him his table free,

“And the huge feeding of his great stone-horse,

“On which he rides in pompe about the cittie

“Only to speake to gallants in bay-windowes.

“Marry, his lodging he paies deerly for;

“He gets me all my children, there I save by't;

“Beside, I drawe my life owte by the bargaine

“Some twelve yeres longer than the tymes appointed;

“When my young prodigal gallant kicks up's heels

“At one and thirtie, and lies dead and rotten

“Some five and fortie yeares before I'm coffin'd.

“Tis the right waie to keep a woman honest:

“One friend is baracadoe to a hundred,

“And keepes 'em owte; nay more, a husband's sure

spares my team, and gives me leave to ian the crop: if I be his cuckold, he's my drudge: He, that comforts my wife, is the cherisher of my flesh and blood; he, that cherishes my flesh and blood, loves my flesh and blood; he, that loves my flesh and blood, is my friend: *ergo*, he that kisses my wife, is my friend. If men could be contented to be what they are, there were no fear in marriage; for young Charbon the puritan, and old Poysam the papist<sup>1</sup>, howso'er their hearts are severed in religion, their heads are both one, they may joll horns together, like any deer i' the herd.

COUNT. Wilt thou ever be a foul-mouthed and calumnious knave?

CLO. A prophet I, madam; and I speak the truth the next way<sup>2</sup>:

"To have his children all of one man's gettinge;  
 "And he that performes best, can have no better:  
 "I'm e'en as happie then that save a labour."

STEEVENS.

<sup>9</sup> — that *ears* my land,] To *ear* is to *plough*. So, in Antony and Cleopatra:

"Make the sea serve them, which they *ear* and wound  
 "With keels of every kind." STEEVENS.

See 1 Sam. viii. 12, Isaiah, xxx. 24, Deut. xxi. 4, Gen. xlv. 6, Exod. xxxiv. 21, for the use of this verb. HENLEY.

<sup>1</sup> Young Charbon the puritan, and old POYSAM the papist.] I apprehend this should be read old *Poisson* the papist, alluding to the custom of eating fish on fast days. Charbon the puritan alludes to the fry zeal of that sect. So, Camden, in his Account of the Death of Henry, the Third Earl of Huntingdon, describes him thus; "*purioris religionis studio inflammatus, ministros flagrantiores impendiosè fovendo patrimonium plurimum imminuit.*"

MALONE.

<sup>2</sup> A prophet I, madam; and I speak the truth the next way:] It is a supposition, which has run through all ages and people, that *natural fools* have something in them of divinity. On which account they were esteemed sacred: Travellers tell us in what esteem the Turks now hold them; nor had they less honour paid them heretofore in France, as appears from the old word *bénet*, for a *natural fool*. Hence it was that Pantagruel, in Rabelais, advised Panurge to go and consult the fool Triboulet as an oracle; which

*For I the ballad will repeat,  
Which men full true shall find;  
Your marriage comes by destiny,  
Your cuckoo sings by kind<sup>3</sup>.*

COUNT. Get you gone, sir; I'll talk with you more anon.

STEW. May it please you, madam, that he bid Helen come to you; of her I am to speak.

COUNT. Sirrah, tell my gentlewoman, I would speak with her; Helen I mean.

CLO. *Was this fair face the cause<sup>4</sup>, quoth she,  
Why the Grecians sacked Troy?  
Fond done<sup>3</sup>, done fond,  
Was this king Priam's joy.* [Singing.]

gives occasion to a satirical stroke upon the privy council of Francis the First—"Par l'avis, conseil, *prediction des fols vos scavez quants princes, &c. ont esté conservez,*" &c. The phrase—"speak the truth the next way," means *directly*; as they do who are only the instruments or *canals* of others; such as inspired persons were supposed to be. WARBURTON.

See the popular story of Nixon the Idiot's Cheshire Prophecy. DOUCE.

*Next way, is nearest way.* So, in K. Henry IV. Part I.:

"'Tis the *next way* to turn tailor," &c. STEEVENS.

"Next way" is a phrase still used in Warwickshire, and signifies *without circumlocution, or going about.* HENLEY.

<sup>3</sup> — *sings by kind.*] I find something like two of the lines of this ballad in John Grange's Garden, 1577:

"Content yourself as well as I, let reason rule your minde,  
"As cuckoldes come by destinie, so cuckowes *sing by kinde.*"

STEEVENS.

<sup>4</sup> *Was this fair face the cause, &c.*] The name of Helen, whom the Countess has just called for, brings an old ballad on the sacking of Troy to the Clown's mind. MALONE.

This is a stanza of an old ballad, out of which a word or two are dropt, equally necessary to make the sense and alternate rhyme. For it was not Helen, who was King Priam's joy, but Paris. The third line, therefore, should be read thus:

"Fond done, fond done, *for Paris, he—.*" WARBURTON.

If this be a stanza taken from any ancient ballad, it will proba-

*With that she sighed as she stood,  
With that she sighed as she stood*<sup>6</sup>,  
And gave this sentence then ;  
*Among nine bad if one be good,  
Among nine bad if one be good,  
There's yet one good in ten*<sup>7</sup>.

bly in time be found entire, and then the restoration may be made with authority. STEEVENS.

In confirmation of Dr. Warburton's conjecture, Mr. Theobald has quoted, from Fletcher's *Maid in the Mill*, the following stanza of another old ballad :

“ And here fair *Paris* comes,  
“ The hopeful youth of *Troy*,  
“ Queen Hecuba's darling son,  
“ King *Priam's* only joy.”

This renders it extremely probable, that *Paris* was the person described as “king *Priam's* joy,” in the ballad quoted by our author ; but Mr. Heath has justly observed, that Dr. Warburton, though he has supplied the words supposed to be lost, has not explained them ; nor, indeed, do they seem, as they are connected, to afford any meaning. In 1585 was entered on the Stationers' books, by Edward White, *The Lamentation of Hecuba, and the Ladies of Troye* ; which probably contained the stanza here quoted. MALONE.

I am told that this work is little more than a dull amplification of the latter part of the twenty-fourth book of Homer's *Iliad*. I also learn, from a memorandum by Dr. Farmer, that *The Life and Death of St. George*, a ballad, begins as follows :

“ Of Hector's deeds did Homer sing,  
“ And of the sack of stately Troy ;  
“ What grief fair Helen did them bring  
“ Which was Sir *Paris's* only joy.” STEEVENS.

<sup>5</sup> *FOND done,*] Is *foolishly done*. So, in *King Richard III.* Act III. Sc. III. :

“ — Sorrow and grief of heart,  
“ Makes him speak *fondly*.” STEEVENS.

<sup>6</sup> *With that she sighed as she stood,*] At the end of the line of which this is a repetition, we find added in *Italick* characters the word *bis*, denoting, I suppose, the necessity of its being repeated. The corresponding line was twice printed, as it is here inserted, from the oldest copy. STEEVENS.

<sup>7</sup> *Among nine bad if one be good,  
There's yet one good in ten.*] This second stanza of the ballad is turned to a joke upon the women : a confession, that there was one good in ten. Whereon the Countess observed,



*COUNT.* What, one good in ten? you corrupt the song, sirrah.

*CLO.* One good woman in ten, madam; which is a purifying o' the song: 'Would God would serve the world so all the year! we'd find no fault with the tythe-woman, if I were the parson: One in ten, quoth a'! an we might have a good woman born but or every blazing star<sup>8</sup>, or at an earthquake, 'twould mend the lottery well<sup>9</sup>; a man may draw his heart out, ere he pluck one.

*COUNT.* You'll be gone, sir knave, and do as I command you?

*CLO.* That man should be at woman's command, and yet no hurt done!—Though honesty be no puritan, yet it will do no hurt; it will wear the surplice of humility over the black gown of a big heart<sup>1</sup>.—I am going, forsooth: the business is for Helen to come hither. [Exit Clown.]

that he corrupted the song; which shows the song said—"nine good in ten."

"If one be bad amongst nine good,  
"There's but one bad in ten."

This relates to the ten sons of Priam, who all behaved themselves well but Paris. For, though he once had fifty, yet, at this unfortunate period of his reign, he had but ten; Agathon, Antiphon, Deiphobus, Dius, Hector, Helenus, Hippothous, Pammon, Paris, and Polites. WARBURTON.

<sup>8</sup> — but every blazing star,] The old copy reads—"but ore every blazing star." STEEVENS.

I suppose *o'er* was a misprint for *or*, which was used by our old writers for *before*. MALONE.

<sup>9</sup> — 'twould mend the lottery well;] This surely is a strange kind of phraseology. I have never met with any example of it in any of the contemporary writers; and if there were any proof that in the lotteries of Queen Elizabeth's time wheels were employed, I should be inclined to read—lottery *wheel*. MALONE.

<sup>1</sup> *Clo.* That man, &c.] The Clown's answer is obscure. His lady bids him do as he is *commanded*. He answers, with the licentious petulance of his character, that "if a man does as a woman commands, it is likely he will do amiss;" that he does not amiss, being at the command of a woman, he makes the effect,

COUNT. Well, now.

STEW. I know, madam, you love your gentlewoman entirely.

not of his lady's goodness, but of his own *honesty*, which, though not very nice or *puritanical*, will do no hurt; and will not only do no hurt, but, unlike the *puritans*, will comply with the injunctions of superiors, and wear the "surplice of humility over the black gown of a big heart;" will obey commands, though not much pleased with a state of subjection.

Here is an allusion, violently enough forced in, to satirize the obstinacy with which the *puritans* refused the use of the ecclesiastical habits, which was, at that time, one principal cause of the breach of the union, and, perhaps, to insinuate, that the modest purity of the surplice was sometimes a cover for pride. JOHNSON.

The aversion of the *puritans* to a *surplice* is alluded to in many of the old comedies. So, in *Cupid's Whirligig*, 1607:

"— She loves to act in as clean linen as any gentlewoman of her function about the town; and truly that's the reason that your sincere *puritans* cannot abide a *surplice*, because they say 'tis made of the same thing that your villainous sin is committed in, of your prophane holland."

Again, in *The Match at Midnight*, 1693:

"He has turn'd my stomach for all the world like a *puritan's* at the sight of a *surplice*."

Again, in *The Hollander*, 1640:

"— A *puritan*, who, because he saw a *surplice* in the church, would needs hang himself in the bell-ropes." STEEVENS.

I cannot help thinking we should read—"Though honesty be a *puritan* —." TYRWHITT.

Surely Mr. Tyrwhitt's correction is right. If our author had meant to say—"though honesty be no *puritan*,"—why should he add—"that it would wear the surplice," &c. or, in other words, that it would be content to assume a covering that *puritans* in general reprobated? What would there be extraordinary in this? Is it matter of wonder, that he who is no *puritan*, should be free from the scruples and prejudices of one?

The Clown, I think, means to say, "Though honesty be rigid and conscientious as a *puritan*, yet it will not be obstinate, but humbly comply with the lawful commands of its superiors, while, at the same time, its proud spirit inwardly revolts against them." I suspect, however, a still farther corruption; and that the compositor caught the words "no hurt" from the preceding line. Our author, perhaps, wrote—"Though honesty be a *puritan*, yet it will do what is enjoined; it will wear the surplice of humility, over the black gown of a big heart." I will, therefore, obey my mistress, however reluctantly, and go for Helena. MALONE.

**COUNT.** Faith, I do : her father bequeathed her to me ; and she herself, without other advantage, may lawfully make title to as much love as she finds : there is more owing her, than is paid ; and more shall be paid her, than she'll demand.

**STEW.** Madam, I was very late more near her than, I think, she wished me : alone she was, and did communicate to herself, her own words to her own ears ; she thought, I dare vow for her, they touched not any stranger sense. Her matter was, she loved your son : Fortune, she said, was no goddess, that had put such difference betwixt their two estates ; Love, no god, that would not extend his might, only where qualities were level<sup>1</sup> ; Diana, no queen of virgins, that would suffer her poor knight to be surprised, without rescue, in the first assault, or ransome afterward<sup>2</sup> : This she delivered in the most bitter touch of sorrow, that e'er I heard virgin exclaim in : which I held my duty, speedily to ac-

<sup>1</sup> — only where qualities were level ;] The meaning may be, ' where qualities only, and not fortunes or conditions, were level.' Or, perhaps, *only* is used for *except* : ' — that would not extend his might, *except* where two persons were of equal rank.' MALONE.

<sup>2</sup> — Love, no god, &c. DIANA, no queen of virgins, &c.] This passage stands thus in the old copies :

" Love, no god, that would not extend his might only where qualities were level ; queen of virgins, that would suffer her poor knight," &c.

'Tis evident to every sensible reader that something must have slipt out here, by which the meaning of the context is rendered defective. The steward is speaking in the very words he overheard of the young lady ; fortune was no goddess, she said, for one reason ; love, no god, for another ;—what could she then more naturally subjoin, than as I have amended in the text :

" *Diana, no queen of virgins, that would suffer her poor knight to be surprised without rescue,*" &c.

For, in poetical history, Diana was as well known to preside over *chastity*, as Cupid over *love*, or Fortune over the *change* or *regulation* of our *circumstances*. THEOBALD.

*Diana's knight* is elsewhere used for a virgin. See vol. vii. p. 154. BOSWELL.

quaint you withal ; sithence<sup>3</sup>, in the loss that may happen, it concerns you something to know it.

*COUNT.* You have discharged this honestly ; keep it to yourself : many likelihoods informed me of this before, which hung so tottering in the balance, that I could neither believe, nor misdoubt : Pray you, leave me : stall this in your bosom, and I thank you for your honest care : I will speak with you further anon. [*Exit Steward.*]

*Enter HELENA.*

*COUNT.* Even so it was with me, when I was young :

If we are nature's<sup>4</sup>, these are ours ; this thorn  
Doth to our rose of youth rightly belong ;

Our blood to us, this to our blood is born ;  
It is the show and seal of nature's truth,  
Where love's strong passion is impress'd in youth :  
By our remembrances<sup>5</sup> of days foregone,  
Such were our faults ;—or then we thought them  
none<sup>6</sup>.

Her eye is sick on't : I observe her now.

<sup>3</sup> — sithence,] i. e. since. So, in Spenser's State of Ireland : " — the beginning of all other evils which *sithence* have afflicted that land." Chaucer frequently uses *sith*, and *sithen*, in the same sense. STEEVENS.

<sup>4</sup> If we are nature's,] The old copy reads—" If ever we are nature's." STEEVENS.

The emendation was made by Mr. Pope. MALONE.

<sup>5</sup> By our remembrances —] That is, according to our recollection. So we say, he is old *by* my reckoning. JOHNSON.

<sup>6</sup> Such were our faults ;—OR then we thought them none.] We should read :—" O ! then we thought them none."

A motive for pity and pardon, agreeable to fact, and the indulgent character of the speaker. This was sent to the Oxford editor, and he altered *O*, to *though*. WARBURTON.

Such were the faulty weaknesses of which I was guilty in my youth, or such at least were then my feelings, though, perhaps, at that period of my life, I did not think they deserved the name

*HEL.* What is your pleasure, madam ?

*COUNT.*

You know, Helen,

I am a mother to you.

*HEL.* Mine honourable mistress.

*COUNT.*

Nay, a mother ;

Why not a mother ? When I said, a mother,  
Methought you saw a serpent : What's in mother,  
That you start at it ? I say, I am your mother ;  
And put you in the catalogue of those  
That were enwomb'd mine : 'Tis often seen,  
Adoption strives with nature ; and choice breeds  
A native slip to us from foreign seeds <sup>7</sup> :  
You ne'er oppress'd me with a mother's groan,  
Yet I express to you a mother's care :—  
God's mercy, maiden ! does it curd thy blood,  
To say, I am thy mother ? What's the matter,  
That this distemper'd messenger of wet,  
The many-colour'd Iris, rounds thine eye <sup>8</sup> ?  
Why ?——that you are my daughter ?

*HEL.*

That I am not.

*COUNT.* I say, I am your mother.

*HEL.*

Pardon, madam ;

The count Rousillon cannot be my brother :

*of faults.* Dr. Warburton, without necessity, as it seems to me, reads—" O! then we thought them none ;"—and the subsequent editors adopted the alteration. MALONE.

<sup>7</sup> ——— and choice breeds

A native slip to us from foreign seeds:] And our choice furnishes us with a slip propagated to us from foreign seeds, which we educate and treat, as if it were native to us, and sprung from ourselves. HEATH.

<sup>8</sup> ——— What's the matter,

That this distemper'd messenger of wet,

The many-colour'd Iris, rounds thine eye ?] There is something exquisitely beautiful in this representation of that suffusion of colours which glimmers around the sight when the eye-lashes are wet with tears. The poet hath described the same appearance in his Rape of Lucrece :

" And round about her tear-distained eye

" Blue circles stream'd like rainbows in the sky." HENLEY.

I am from humble, he from honour'd name ;  
 No note upon my parents, his all noble :  
 My master, my dear lord he is ; and I  
 His servant live, and will his vassal die :  
 He must not be my brother.

COUNT.

Nor I your mother ?

HEL. You are my mother, madam ; 'Would you  
 were

(So that my lord, your son, were not my brother,)  
 Indeed, my mother!—or were you both our mo-  
 thers,

I care no more for, than I do for heaven,  
 So I were not his sister<sup>9</sup> : Can't no other,  
 But, I your daughter, he must be my brother<sup>1</sup> ?

COUNT. Yes, Helen, you might be my daughter-  
 in-law ;

God shield, you mean it not ! daughter, and mother,  
 So strive<sup>2</sup> upon your pulse : What, pale again ?  
 My fear hath catch'd your fondness : Now I see

<sup>9</sup> ——— or were you both our mothers,

I CARE NO MORE FOR, than I do for heaven,

So I were not his sister:] There is a designed ambiguity:

"I care no more for," is, "I care *as much for*." I wish it equally."

FARMER.

In Troilus and Cressida we find—"I care not to be the louse  
 of a lazar, so I were not Menelaus." There the words certainly  
 mean, I should not be sorry or unwilling to be, &c. According  
 to this, then, the meaning of the passage before us should be,  
 "If you were mother to us both, it would not give me more soli-  
 citude than heaven gives me,—so I were not his sister." But  
 Helena certainly would not confess an indifference about her  
 future state. However, she may mean, as Dr. Farmer has sug-  
 gested, "I should not care *more* than, but *equally as*, I care for  
 future happiness ; I should be as content, and solicit it as much,  
 as I pray for the bliss of heaven." MALONE.

<sup>1</sup> ——— Can't no other,

But, I your daughter, he must be my brother?] The mean-  
 ing is obscured by the elliptical diction. Can it *be* no other way,  
 but *if I be* your daughter, he must be my brother? JOHNSON.

<sup>2</sup> ——— strive —] To *strive* is to contend. So, in Cymbeline :

"That it did *strive* in workmanship and value!" STEVENS.

The mystery of your loneliness, and find  
 Your salt tears' head<sup>3</sup>. Now to all sense 'tis gross,  
 You love my son ; invention is asham'd,  
 Against the proclamation of thy passion,  
 To say, thou dost not : therefore tell me true ;  
 But tell me then, 'tis so :—for, look, thy cheeks  
 Confess it, one to the other ; and thine eyes  
 See it so grossly shown in thy behaviours,  
 That in their kind<sup>4</sup> they speak it : only sin  
 And hellish obstinacy tie thy tongue,  
 That truth should be suspected : Speak, is't so ?  
 If it be so, you have wound a goodly clue ;  
 If it be not, forswear't : howe'er, I charge thee,  
 As heaven shall work in me for thine avail,  
 To tell me truly.

*HEL.* Good madam, pardon me !

*COUNT.* Do you love my son ?

*HEL.* Your pardon, noble mistress !

<sup>3</sup> ———— Now I see

The mystery of your LONELINESS, and find  
 Your salt tears' HEAD.] The old copy reads—*loveliness*.

STEEVENS.

The mystery of her *loveliness* is beyond my comprehension : the old Countess is saying nothing ironical, nothing taunting, or in reproach, that this word should find a place here ; which it could not, unless sarcastically employed, and with some spleen. I dare warrant the poet meant his old lady should say no more than this : “ I now find the mystery of your creeping into corners, and weeping, and pining in secret.” For this reason I have amended the text, *loneliness*. The Steward, in the foregoing scene, where he gives the Countess intelligence of Helena's behaviour, says—

“ Alone she was, and did communicate to herself, her own words to her own ears.” THEOBALD.

The late Mr. Hall had corrected this, I believe, rightly,—your *lowliness*. TYRWHITT.

I think Theobald's correction as plausible. To choose solitude is a mark of love. STEEVENS.

“ Your salt tears' head.” The source, the fountain of your tears, the cause of your grief. JOHNSON.

<sup>4</sup> — in their KIND —] i. e. in their language, according to their *nature*. STEEVENS.

COUNT. Love you my son ?

HEL. Do not you love him, madam ?

COUNT. Go not about ; my love hath in't a bond,  
Whereof the world takes note : come, come, dis-  
close

The state of your affection ; for your passions  
Have to the full appeach'd.

HEL. Then, I confess,  
Here on my knee, before high heaven and you,  
That before you, and next unto high heaven,  
I love your son :—  
My friends were poor, but honest ; so's my love :  
Be not offended ; for it hurts not him,  
That he is lov'd of me : I follow him not  
By any token of presumptuous suit ;  
Nor would I have him, till I do deserve him ;  
Yet never know how that desert should be.  
I know I love in vain, strive against hope ;  
Yet, in this captious and intenable sieve<sup>5</sup>,  
I still pour in the waters of my love,  
And lack not to lose still<sup>6</sup> : thus, Indian-like,

<sup>5</sup> — CAPTIOUS and INTENABLE sieve.] The word *captious* I never found in this sense ; yet I cannot tell what to substitute, unless *carious* for *rotten*, which yet is a word more likely to have been mistaken by the copiers than used by the author. JOHNSON.

Dr. Farmer supposes *captious* to be a contraction of *capacious*. As violent ones are to be found among our ancient writers, and especially in Churchyard's Poems, with which Shakspeare was not unacquainted. STEEVENS.

By *captious*, I believe Shakspeare only meant *recipient*, capable of receiving what is put into it ; and by *intenable*, incapable of holding or retaining it. How frequently he and the other writers of his age confounded the active and passive adjectives, has been already more than once observed.

The original copy reads—*intemible*. The correction was made in the second folio. MALONE.

<sup>6</sup> And lack not to lose still :] Perhaps we should read—

“ And lack not to love still.” TYRWHITT.

I believe *lose* is right. So afterwards, in this speech :

“ — whose state is such, that cannot choose

“ But lend and give, where she is sure to lose.”



Religious in mine error, I adore  
 The sun, that looks upon his worshipper,  
 But knows of him no more. My dearest madam,  
 Let not your hate encounter with my love,  
 For loving where you do: but, if yourself,  
 Whose aged honour cites a virtuous youth<sup>7</sup>,  
 Did ever, in so true a flame of liking,  
 Wish chastly, and love dearly, that your Dian  
 Was both herself and love<sup>8</sup>; O then, give pity  
 To her, whose state is such, that cannot choose  
 But lend and give, where she is sure to lose;  
 That seeks not to find that her search implies,  
 But, riddle-like, lives sweetly where she dies.

COUNT. Had you not lately an intent, speak truly,  
 To go to Paris?

HEL. Madam, I had.

COUNT. Wherefore? tell true<sup>9</sup>.

Helena means, I think, to say that, like a person who pours water into a vessel full of holes, and still continues his employment, though he finds the water all lost, and the vessel empty, so, though she finds that *the waters of her love* are still *lost*, that her affection is thrown away on an object whom she thinks she never can deserve, she yet is not discouraged, but perseveres in her hopeless endeavour to accomplish her wishes. The poet evidently alludes to the trite story of the daughters of Danaus.

MALONE.

<sup>7</sup> Whose aged honour CITES a virtuous youth,] i. e. whose respectable conduct in age *shows*, or *proves*, that you were no less virtuous when young. As a fact is *proved* by *citing* witnesses, or examples from books, our author, with his usual licence, uses to *cite*, in the same sense of to *prove*. MALONE.

<sup>8</sup> Wish chastly, and love dearly, that your Dian Was both herself and LOVE;] i. e. Venus. Helena means to say—"If ever you wished that the deity who presides over chastity, and the queen of amorous rites, were one and the same person; or, in other words, if ever you wished for the honest and lawful completion of your chaste desires." I believe, however, the words were accidentally transposed at the press, and would read—

"Love dearly, and wish chastly, that your Dian," &c.

MALONE.

<sup>9</sup> — tell true.] This is an evident interpolation. It is needless,

*HEL.* I will tell truth : by grace itself, I swear.  
 You know, my father left me some prescriptions  
 Of rare and prov'd effects, such as, his reading,  
 And manifest experience, had collected  
 For general sovereignty ; and that he will'd me  
 In heedfullest reservation to bestow them,  
 As notes, whose faculties inclusive<sup>1</sup> were,  
 More than they were in note : amongst the rest,  
 There is a remedy, approv'd, set down,  
 To cure the desperate languishes, whereof  
 The king is render'd lost.

*COUNT.* This was your motive  
 For Paris, was it ? speak.

*HEL.* My lord your son made me to think of  
 this ;  
 Else Paris, and the medicine, and the king,  
 Had, from the conversation of my thoughts,  
 Haply, been absent then.

*COUNT.* But think you, Helen,  
 If you should tender your supposed aid,  
 He would receive it ? He and his physicians  
 Are of a mind ; he, that they cannot help him,  
 They, that they cannot help : How shall they credit  
 A poor unlearned virgin, when the schools,  
 Embowell'd of their doctrine<sup>2</sup>, have left off  
 The danger to itself ?

*HEL.* There's something hints,  
 More than my father's skill, which was the greatest  
 Of his profession, that his good receipt<sup>3</sup>

because it repeats what the Countess had already said : it is injurious, because it spoils the measure. *STREVEN'S.*

<sup>1</sup> — notes, whose faculties INCLUSIVE —] Receipts in which greater virtues were inclosed than appeared to observation.

*JOHNSON.*

<sup>2</sup> EMBOWELL'D of their doctrine,] i. e. exhausted of their skill. So, in the old spurious play of K. John :

“ Back war-men, back ; *embowel* not the clime.”

*STREVEN'S.*

Shall, for my legacy, be sanctified  
By the luckiest stars in heaven : and, would your  
honour

But give me leave to try success, I'd venture  
The well-lost life of mine on his grace's cure,  
By such a day, and hour.

COUNT. Dost thou believe't ?

HEL. Ay, madam, knowingly.

COUNT. Why, Helen, thou shalt have my leave,  
and love,

Means, and attendants, and my loving greetings  
To those of mine in court ; I'll stay at home,  
And pray God's blessing into thy attempt<sup>4</sup> :  
Be gone to-morrow ; and be sure of this,  
What I can help thee to, thou shalt not miss.

[*Exeunt.*]

<sup>3</sup> There's something HINTS

More than my father's skill,——

——THAT his good receipt, &c.] The old copy reads—  
*something* in't. STEEVENS.

Here is an inference [*that*] without any thing preceding, to  
which it refers, which makes the sentence vicious, and shows that  
we should read——

“ There's something *hints*

“ More than my father's skill,——

“ —— that his good receipt ——”

i. e. I have a secret premonition, or presage. WARBURTON.

This necessary correction was made by Sir Thomas Hanmer.

MALONE.

<sup>4</sup> — INTO thy attempt :] So in the old copy. We might  
more intelligibly read, according to the third folio——“ *unto thy*  
*attempt.*” STEEVENS.

## ACT II. SCENE I.

Paris. A Room in the King's Palace.

*Flourish. Enter King, with young Lords taking leave for the Florentine war; BERTRAM, PAROLLES, and Attendants.*

**KING.** Farewell<sup>5</sup>, young lords, these warlike principles  
Do not throw from you:—and you, my lords, farewell<sup>6</sup>:—

<sup>5</sup> Farewell, &c.] In all the latter copies these lines stood thus:  
“Farewell, young *lords*; these warlike principles  
“Do not throw from you. You, my *lords*, farewell;  
“Share the advice betwixt you; if both *again*,  
“The gift doth stretch itself as 'tis receiv'd.”

The third line in that state was unintelligible. Sir Thomas Hanmer reads thus:

“Farewell, young *lord*: these warlike principles  
“Do not throw from you; you, my *lord*, farewell;  
“Share the advice betwixt you: If both gain, *well!*  
“The gift doth stretch itself as 'tis receiv'd,  
“And is enough for both.”

The first edition, from which the passage is restored, was sufficiently clear: yet it is plain, that the latter editors preferred a reading which they did not understand. JOHNSON.

<sup>6</sup> — and you, my LORD, farewell:] The old copy, both in this and the following instance, reads—*lords*. STEEVENS.

It does not any where appear that more than two French lords (besides Bertram) went to serve in Italy; and therefore, I think, the King's speech should be corrected thus:

“Farewell, young *lord*; these warlike principles  
“Do not throw from you; and you, my *lord*, farewell;”  
what follows, shows this correction to be necessary:  
“Share the advice betwixt you; if both gain all,” &c.

TYRWHITT.

Bertram, it was supposed, was to stay at home; and therefore this speech could not properly be addressed to him. BOSWELL.

Tyrwhitt's emendation is clearly right. Advice is the only thing that may be shared between two, and yet both gain all.

M. MASON.

Share the advice betwixt you ; if both gain all,  
The gift doth stretch itself as 'tis receiv'd,  
And is enough for both.

I *LORD*. It is our hope, sir,

After well-enter'd soldiers, to return  
And find your grace in health.

*KING*. No, no, it cannot be ; and yet my heart  
Will not confess he owes the malady  
That doth my life besiege <sup>7</sup>. Farewell, young lords ;  
Whether I live or die, be you the sons  
Of worthy Frenchmen : let higher Italy  
(Those 'bated, that inherit but the fall  
Of the last monarchy,) see, that you come  
Not to woo honour, but to wed it <sup>8</sup> ; when

<sup>7</sup> — and yet my heart

Will not confess he owes the malady

That doth my life besiege.] i. e. as the common phrase runs,  
*I am still heart-whole* ; my spirits, by not sinking under my dis-  
temper, do not acknowledge its influence. STEEVENS.

<sup>8</sup> — let higher Italy

(Those 'bated, that inherit but the fall

Of the last monarchy,) see, &c.] The ancient geographers  
have divided Italy into the higher and the lower, the Apennine  
hills being a kind of natural line of partition ; the side next the  
Adriatic was denominated the higher Italy, and the other side the  
lower : and the two seas followed the same terms of distinction,  
the Adriatic being called the upper Sea, and the Tyrrhene or Tus-  
can the lower. Now the Sennones, or Senois, with whom the  
Florentines are here supposed to be at war, inhabited the higher  
Italy, their chief town being Arminium, now called Rimini, upon  
the Adriatic. HANMER.

Italy, at the time of this scene, was under three very different  
tenures. The emperor, as successor of the Roman emperors, had  
one part ; the pope, by a pretended donation from Constantine,  
another ; and the third was composed of free states. Now by the  
*last monarchy* is meant the *Roman*, the last of the four general  
monarchies. Upon the fall of this monarchy, in the scramble,  
several cities set up for themselves, and became free states : now  
these might be said properly to *inherit* the *fall* of the monarchy.  
This being premised, let us now consider sense. The King says  
*higher Italy* ;—giving it the rank of preference to France ; but he  
corrects himself, and says, I except those from that precedency,  
who only inherit the fall of the last monarchy ; as all the little

The bravest questant shrinks, find what you seek,  
That fame may cry you loud<sup>9</sup>: I say, farewell.

2 LORD. Health, at your bidding, serve your  
majesty!

petty states; for instance, Florence, to whom these volunteers were going. As if he had said, I give the place of honour to the emperor and the pope, but not to the free states. WARBURTON.

Sir T. Hanmer reads:

“Those *bastards* that inherit,” &c.

with this note:

“Reflecting upon the abject and degenerate condition of the cities and states which arose out of the ruins of the Roman empire, the last of the four great monarchies of the world.”

Dr. Warburton's observation is learned, but rather too subtle; Sir Thomas Hanmer's alteration is merely arbitrary. The passage is confessedly obscure, and therefore I may offer another explanation. I am of opinion that the epithet *higher* is to be understood of situation rather than of dignity. The sense may then be this: ‘Let upper Italy, where you are to exercise your valour, see that you come to gain honour, to the *abatement*, that is, to the disgrace and depression of those that have now lost their ancient military fame, and inherit but the fall of the last monarchy.’ To *abate* is used by Shakspeare in the original sense of *abatre*, to *depress*, to *sink*, to *deject*, to *subdue*. So, in Coriolanus:

“—— till ignorance deliver you,

“As most *abated* captives to some nation

“That won you without blows.”

And *bated* is used in a kindred sense in *The Merchant of Venice*:

“—— in a bondman's key,

“With *bated* breath, and whispering humbleness.”

The word has still the same meaning in the language of the law. JOHNSON.

In confirmation of Johnson's opinion, that *higher* relates to situation, not to dignity, we find, in the third scene of the fourth Act, that one of the Lords says: “What will Count Rousillon do then? will he travel *higher*, or return again to France?”

M. MASON.

Those '*bated*' may here signify “those being *taken away* or *excepted*.” *Bate*, thus contracted, is in colloquial language still used with this meaning. This parenthetical sentence implies no more than ‘they excepted who possess modern Italy, the remains of the Roman empire.’ HOLT WHITE.

<sup>9</sup> That fame may cry you loud:] So in *Troilus and Cressida*:

“—— *fame* with her *loud'st* O yes,

“*Cries*, This is he.” STEEVENS.

*KING.* Those girls of Italy, take heed of them ;  
They say, our French lack language to deny,  
If they demand : beware of being captives,  
Before you serve <sup>1</sup>.

*BOTH.* Our hearts receive your warnings.

*KING.* Farewell.—Come hither to me.

[*The King retires to a couch.*]

1 *LORD.* O my sweet lord, that you will stay behind us !

*PAR.* 'Tis not his fault ; the spark——

2 *LORD.* O, 'tis brave wars !

*PAR.* Most admirable : I have seen those wars.

*BER.* I am commanded here, and kept a coil with ;

*Too young, and the next year, and 'tis too early.*

*PAR.* An thy mind stand to it, boy, steal away bravely.

*BER.* I shall stay here the forehorse to a smock,  
Creaking my shoes on the plain masonry,  
Till honour be bought up, and no sword worn,  
But one to dance with <sup>2</sup> ! By heaven, I'll steal away.

1 *LORD.* There's honour in the theft <sup>3</sup>.

<sup>1</sup> —— beware of being captives,

Before you SERVE.] The word *serve* is equivocal ; the sense is, ' Be not captives before you *serve in the war.*' ' Be not captives before you are soldiers.' JOHNSON.

<sup>2</sup> —— and no sword worn,

But one to DANCE with !] It should be remembered that, in Shakspeare's time, it was usual for gentlemen to dance with swords on. Our author, who gave to all countries the manners of his own, has again alluded to this old English custom in Antony and Cleopatra, Act III. Sc. IX. :

“ —— He, at Philippi kept

“ His sword, even like a *dancer.*”

See Mr. Steevens's note there. MALONE.

<sup>3</sup> —— I'LL steal AWAY ——

There's HONOUR in the theft,] So, in Macbeth :

“ There's *warrant* in that theft,

“ Which *steals itself* ——.” STEEVENS.

*PAR.* Commit it, count.

*2 LORD.* I am your accessory ; and so farewell.

*BER.* I grow to you, and our parting is a tortured body<sup>4</sup>.

*1 LORD.* Farewell, captain.

*2 LORD.* Sweet monsieur Parolles!

*PAR.* Noble heroes, my sword and yours are kin. Good sparks and lustrous, a word, good metals :— You shall find in the regiment of the Spinii, one captain Spurio, with his cicatrice<sup>5</sup>, an emblem of war, here on his sinister cheek ; it was this very sword entrenched it : say to him, I live ; and observe his reports for me.

*2 LORD.* We shall, noble captain.

*PAR.* Mars dote on you for his novices ! [*Exeunt Lords.*] What will you do ?

*BER.* Stay ; the king—— [*Seeing him rise.*

*PAR.* Use a more spacious ceremony to the noble

<sup>4</sup> I grow to you, and our parting is a tortured body.] I read thus—"Our parting is *the parting of* a tortured body." Our parting is as the disruption of limbs torn from each other. Repetition of a word is often the cause of mistakes : the eye glances on the wrong word, and the intermediate part of the sentence is omitted. JOHNSON.

We two growing together, and having, as it were, but one body, ("like to a double cherry, seeming parted,") our parting is a tortured body ; i. e. cannot be effected but by a disruption of limbs which are now common to both. MALONE.

So, in K. Henry VIII. Act II. Sc. III. :

"—— it is a sufferance, panging

"As soul and body's severing." STEEVENS.

As they grow together, the tearing them asunder was torturing a body. Johnson's amendment is unnecessary. M. MASON.

<sup>5</sup> — WITH HIS CICATRICE,] The old copy reads—"his cicatrice with." STEEVENS.

It is surprizing, none of the editors could see that a slight transposition was absolutely necessary here, when there is not common sense in the passage, as it stands without such transposition. Parolles only means, "You shall find one captain Spurio in the camp, with a scar on his left cheek, a mark of war that my sword gave him." THEOBALD.



lords ; you have restrained yourself within the list of too cold an adieu : be more expressive to them : for they wear themselves in the cap of the time, there do muster true gait, eat, speak, and move under the influence of the most received star<sup>6</sup> ; and though the devil lead the measure<sup>7</sup>, such are

<sup>6</sup> — they wear themselves in the cap of the time, there do muster true gait, &c.] The main obscurity of this passage arises from the mistake of a single letter. We should read, instead of *do muster*, *to muster*. “To wear themselves in the cap of the time,” signifies ‘to be the foremost in the fashion :’ the figurative allusion is to the gallantry then in vogue, of wearing jewels, flowers, and their mistress’s favours in their caps.—“There to muster true gait,” signifies ‘to assemble together in the high road of the fashion.’ All the rest is intelligible and easy.

WARBURTON.

I think this emendation cannot be said to give much light to the obscurity of the passage. Perhaps it might be read thus :—“They *do muster* with the *true gait*,” that is, ‘they have the true military step.’ Every man has observed something peculiar in the strut of a soldier. JOHNSON.

Perhaps we should read—“*master* true gait.” To *master* any thing, is to learn it perfectly. So, in King Henry IV. Part I. :

“As if he *master’d* there a double spirit

“Of teaching and of learning——”

Again, in King Henry V. :

“Between the promise of his greener days,

“And those he *masters* now.”

In this last instance, however, both the quartos, viz. 1600 and 1608, read *musters*. STEEVENS.

The obscurity of the passage arises only from the fantastical language of a character like Parolles, whose affectation of wit urges his imagination from one allusion to another, without allowing time for his judgment to determine their congruity. The *cap of time* being the first image that occurs, *true gait*, manner of *eating*, *speaking*, &c. are the several ornaments which they *muster*, place, or arrange in *time’s cap*. This is done *under the influence of the most received star* ; that is, the person in the highest repute for setting the fashions :—and though the devil were to lead the measure or *dance* of fashion, such is their implicit submission, that even he must be followed. HENLEY.

<sup>7</sup> — lead the MEASURE,] i. e. the *dance*. So, in Much Ado About Nothing, Beatrice says : “Tell him there is *measure* in every thing, and so dance out the answer.” MALONE.

to be followed : after them, and take a more dilated farewell.

*BER.* And I will do so.

*PAR.* Worthy fellows ; and like to prove most sinewy sword-men.

[*Exeunt BERTRAM and PAROLLES.*]

*Enter LAFEU.*

*LAF.* Pardon, my lord, [*Kneeling.*] for me and for my tidings.

*KING.* I'll fee thee to stand up.

*LAF.* Then here's a man stands, that has brought<sup>8</sup> his pardon. I would, you had kneel'd, my lord, to ask me mercy ; and that, at my bidding, you could so stand up.

*KING.* I would I had ; so I had broke thy pate, and ask'd thee mercy for't.

*LAF.* Goodfaith, across<sup>9</sup> : But, my good lord, 'tis thus ; Will you be cur'd of your infirmity ?

*KING.* No.

*LAF.* O, will you eat No grapes, my royal fox ? yes, but you will, My noble grapes, an if my royal fox could reach them<sup>1</sup> : I have seen a medicine<sup>2</sup>,

<sup>8</sup> — brought —] Some modern editions read—*bought*.

MALONE.

<sup>9</sup> — across :] This word, as has been already observed, is used when any pass of wit miscarries. JOHNSON.

While chivalry was in vogue, breaking spears against a quintain was a favourite exercise. He who shivered the greatest number was esteemed the most adroit ; but then it was to be performed exactly with the point, for if achieved by a side-stroke, or *across*, it showed unskilfulness, and disgraced the practiser. Here, therefore, Lafeu reflects on the King's wit, as awkward and ineffectual, and, in the terms of play, good for nothing.

HOLT WHITE.

See *As You Like It*, Act III. Sc. IV. vol. vi. p. 454. STEVENS.

<sup>1</sup> — yes, but you will

My noble grapes, &c.] The words—"My noble grapes,"

That's able to breathe life into a stone ;  
 Quicken a rock, and make you dance canary<sup>3</sup>,  
 With spritely fire and motion; whose simple touch<sup>4</sup>  
 Is powerful to araise king Pepin, nay,  
 To give great Charlemain a pen in his hand;  
 And write<sup>5</sup> to her a love-line.

*KING.*

What her is this ?

*LAF.* Why, doctor she : My lord, there's one  
 arriv'd

If you will see her,—now, by my faith and honour,  
 If seriously I may convey my thoughts  
 In this my light deliverance, I have spoke  
 With one, that, in her sex, her years, profession<sup>6</sup>,  
 Wisdom, and constancy, hath amaz'd me more  
 Than I dare blame my weakness<sup>7</sup> : Will you see  
 her

seem to Dr. Warburton and Sir T. Hanmer to stand so much in the way, that they have silently omitted them. They may be, indeed, rejected without great loss, but I believe they are Shakespeare's words. "You will eat," says Lafeu, "no grapes. Yes, but you will eat such noble grapes, as I bring you, if you could reach them." JOHNSON.

<sup>2</sup> — medicine,] Is here put for a *she-physician*. HANMER.

<sup>3</sup> — and make you dance CANARY,] Mr. Richard Brome, in his comedy, entitled, *The City Wit*, or *the Woman wears the Breeches*, Act IV. Sc. I. mentions this among other dances : "As for corantoes, lavoltos, jigs, measures, pavins, brawls, galliards, or *canaries* ; I speak it not swellingly, but I subscribe to no man." DR. GREY.

<sup>4</sup> — whose simple TOUCH, &c.] Thus, Ovid, *Amor.* iii. vii. 41 :  
 Illius ad tactum Pylus juvenescere possit,  
 Tithonosque annis fortior esse suis. STEEVENS.

<sup>5</sup> And write —) I believe a line preceding this has been lost.  
 MALONE.

<sup>6</sup> — her years, PROFESSION,] By *profession* is meant her declaration of the end and purpose of her coming. WARBURTON.

<sup>7</sup> Than I dare blame my weakness:] This is one of Shakespeare's perplexed expressions. "To acknowledge how much she has astonished me, would be to acknowledge a weakness; and this I am unwilling to do." STEEVENS.

Lafeu's meaning appears to me to be this :—"That the amazement she excited in him was so great, that he could not impute

(For that is her demand,) and know her business ?  
That done, laugh well at me.

*KING.* Now, good Lafeu,  
Bring in the admiration ; that we with thee  
May spend our wonder too, or take off thine,  
By wondring how thou took'st it.

*LAF.* Nay, I'll fit you,  
And not be all day neither. [*Exit LAFEU.*]

*KING.* Thus he his special nothing ever pro-  
logues<sup>8</sup>.

*Re-enter LAFEU, with HELENA.*

*LAF.* Nay, come your ways.

*KING.* This haste hath wings indeed.

*LAF.* Nay, come your ways<sup>9</sup> ;  
This is his majesty, say your mind to him :  
A traitor you do look like ; but such traitors  
His majesty seldom fears : I am Cressid's uncle<sup>1</sup>,  
That dare leave two together ; fare you well.

[*Exit.*]

*KING.* Now, fair one, does your business follow  
us ?

it merely to his own weakness, but to the wonderful qualities of  
the object that occasioned it." M. MASON.

<sup>8</sup> Thus he his special nothing EVER PROLOGUES.] So, in  
Othello :

" 'Tis evermore the prologue to his sleep." STEEVENS.

<sup>9</sup> — come your ways ;] This vulgarism is also put into the  
mouth of Polonius. See Hamlet, Act I. Sc. III. STEEVENS.

Why is this idiomatick phrase to be considered as a vulgarism ?  
Lord Southampton would have used it with as little scruple as  
Shakspeare. It is twice used by Lafeu, a courtier, in one speech (see  
Act IV. Sc. V.) ; and by Henry the VIIIth : " Go thy ways, Kate !"  
The translation of the Bible has always been considered as a per-  
fect specimen of the language of our poet's time, and there it  
is perpetually to be met with. For instance, Luke, x. 10.  
" But into whatsoever city ye enter, and they receive you not, go  
your ways out," &c. MALONE.

<sup>1</sup> — CRESSID'S uncle,] I am like Pandarus. See Troilus and  
Cressida. JOHNSON.

*HEL.* Ay, my good lord. Gerard de Narbon was My father; in what he did profess, well found<sup>2</sup>.

*KING.* I knew him.

*HEL.* The rather will I spare my praises towards him;

Knowing him, is enough. On his bed of death  
Many receipts he gave me; chiefly one,  
Which, as the dearest issue of his practice,  
And of his old experience the only darling,  
He bad me store up, as a triple eye<sup>3</sup>,  
Safer than mine own two, more dear; I have so:  
And, hearing your high majesty is touch'd  
With that malignant cause wherein the honour  
Of my dear father's gift stands chief in power<sup>4</sup>,  
I come to tender it, and my appliance,  
With all bound humbleness.

*KING.* We thank you, maiden;

But may not be so credulous of cure,—  
When our most learned doctors leave us; and  
The congregated college have concluded  
That labouring art can never ransome nature  
From her inaidable estate,—I say we must not  
So stain our judgment, or corrupt our hope,  
To prostitute our past-cure malady  
To émpiricks; or to dissever so  
Our great self and our credit, to esteem  
A senseless help, when help past sense we deem.

<sup>2</sup> — well found.] i. e. of known, acknowledged excellence.

STEEVENS.

<sup>3</sup> — a TRIPLE eye,] i. e. a *third* eye. So, in Antony and Cleopatra:

“The *triple* pillar of the world, transform'd

“Into a strumpet's fool.” STEEVENS.

<sup>4</sup> ——— wherein the honour

Of my dear father's gift stands chief in power,] Perhaps we may better read:

“———— wherein the *power*

“Of my dear father's gift stands chief in *honour*.” JOHNSON.

*HEL.* My duty then shall pay me for my pains :  
I will no more enforce mine office on you ;  
Humbly entreating from your royal thoughts  
A modest one, to bear me back again.

*KING.* I cannot give thee less, to be call'd grate-  
ful :

Thou thought'st to help me ; and such thanks I  
give,

As one near death to those that wish him live :  
But, what at full I know, thou know'st no part ;  
I knowing all my peril, thou no art.

*HEL.* What I can do, can do no hurt to try,  
Since you set up your rest 'gainst remedy :  
He that of greatest works is finisher,  
Oft does them by the weakest minister :  
So holy writ in babes hath judgment shown,  
When judges have been babes<sup>5</sup>. Great floods have  
flown

From simple sources ; and great seas have dried,  
When miracles have by the greatest been denied<sup>6</sup>.

<sup>5</sup> So holy writ in babes hath judgment shown,  
When judges have been babes.] The allusion is to St.  
Matthew's Gospel, xi. 25 : " I thank thee, O Father, Lord of  
heaven and earth, because *thou hast hid these things from the wise  
and prudent, and hast revealed them unto babes.*" See also 1 Cor. i.  
27 : " But God hath chosen the foolish things of the world to  
confound the wise ; and God hath chosen the weak things of the  
world to confound the things which are mighty." MALONE.

<sup>6</sup> When miracles have by the greatest been denied.] I do not  
see the import or connection of this line. As the next line stands  
without a correspondent rhyme, I suspect that something has  
been lost. JOHNSON.

I point the passage thus ; and then I see no reason to complain  
of want of connection :

" When judges have been babes. Great floods, &c.

" When miracles have by the greatest been denied."

Shakspeare, after alluding to *the production of water from a  
rock, and the drying up of the Red Sea*, says, that *miracles had  
been denied by the GREATEST* ; or, in other words, that the *ELDERS*

Oft expectation fails, and most oft there  
Where most it promises ; and oft it hits,  
Where hope is coldest, and despair most sits <sup>7</sup>.

*KING.* I must not hear thee ; fare thee well, kind  
maid ;

Thy pains, not us'd, must by thyself be paid :  
Proffers, not took, reap thanks for their reward.

*HEL.* Inspired merit so by breath is barr'd :  
It is not so with him that all things knows,  
As 'tis with us that square our guess by shows  
But most it is presumption in us, when  
The help of heaven we count the act of men.  
Dear sir, to my endeavours give consent ;  
Of heaven, not me, make an experiment.  
I am not an impostor, that proclaim  
Myself against the level of mine aim <sup>8</sup> ;  
But know I think, and think I know most sure,  
My art is not past power, nor you past cure.

of ISRAEL (who just before, in reference to another text, were styled *judges*) had, notwithstanding these miracles, wrought for their own preservation, refused that compliance they ought to have yielded. See the book of Exodus, particularly xvii. 5, 6, &c. HENLEY.

“ So holy writ,” &c. alludes to Daniel's judging, when, “ a young youth,” the two Elders in the story of Susannah. *Great floods*, i. e. when Moses smote the rock in Horeb, Exod. xvii.

“ — great seas have dried

“ When miracles have by the greatest been denied.”

Dr. Johnson did *not see the import or connection of this line*. It certainly refers to the children of Israel passing the Red Sea, when miracles had been denied, or *not hearkened to*, by Pharaoh.

HOLT WHITE.

<sup>7</sup> — and despair most sits.] The old copy reads—*shifts*. The correction was made by Mr. Pope. MALONE.

<sup>8</sup> — myself against the level of mine aim ;] i. e. pretend to greater things than befits the mediocrity of my condition.

WARBURTON.

I rather think that she means to say,—“ *I am not an impostor that proclaim one thing and design another, that proclaim a cure and aim at a fraud ; I think what I speak.*” JOHNSON.

**KING.** Art thou so confident? Within what space  
Hop'st thou my cure?

**HEL.** The greatest grace lending grace<sup>9</sup>,  
Ere twice the horses of the sun shall bring  
Their fiery torcher his diurnal ring;  
Ere twice in murk and occidental damp  
Moist Hesperus hath quenched his sleepy lamp<sup>1</sup>;  
Or four and twenty times the pilot's glass  
Hath told the thievish minutes how they pass;  
What is infirm from your sound parts shall fly,  
Health shall live free, and sickness freely die.

**KING.** Upon thy certainty and confidence,  
What dar'st thou venture?

**HEL.** Tax of impudence,—  
A strumpet's boldness, a divulged shame,—  
Traduc'd by odious ballads; my maiden's name  
Sear'd otherwise; no worse of worst extended,  
With vilest torture let my life be ended<sup>2</sup>.

<sup>9</sup> The greatest GRACE lending GRACE,] I should have thought the repetition of *grace* to have been superfluous, if the *grace of grace* had not occurred in the speech with which the tragedy of Macbeth concludes. STEEVENS.

The former *grace* in this passage, and the latter in Macbeth, evidently signify *divine grace*. HENLEY.

The repetition of words, such as we find in this passage, seems to have been reckoned a beauty in our author's time. So Spenser, in his Pastorals:

“ I love thilke *lasse*, *alas!* why do I love?” *Januarie*, l. 61.

Again:

“ And *joyes enjoys* that mortal men do misse.”

*November*, l. 196. MALONE.

<sup>1</sup> — HIS sleepy lamp;] Old copy—*her* sleepy lamp. Corrected by Mr. Rowe. MALONE.

<sup>2</sup> — a divulged shame,—

Traduc'd by odious ballads; my maiden's name  
Sear'd otherwise; no worse of worst extended,  
With vilest torture let my life be ended.] “ I would bear  
(says she) the tax of impudence, which is the denotement of a strumpet; would endure a shame resulting from my failure in



**KING.** Methinks, in thee some blessed spirit doth  
 speak ;  
 His powerful sound, within an organ weak<sup>3</sup> :

what I have undertaken, and thence become the subject of odious ballads ; let my maiden reputation be otherwise branded ; and, no worse of worst extended, i. e. provided nothing worse is offered to me, (meaning violation,) let my life be ended with the worst of tortures." The poet, for the sake of rhyme, has obscured the sense of the passage. "The worst that can befall a woman, being extended to me," seems to be the meaning of the last line.

STEEVENS.

"Tax of impudence," that is, to be charged with having the boldness of a strumpet :—"a divulged shame ;" i. e. to be traduced by odious ballads :—"my maiden's name's seared otherwise ;" i. e. to be stigmatized as a prostitute :—"no worse of worst extended ;" i. e. to be so defamed that nothing severer can be said against those who are most publicly reported to be infamous. Shakspeare has used the word *sear* and *extended* in *The Winter's Tale*, both in the same sense as above :

"—— for calumny will *sear*

"Virtue itself —— !"

And "The report of her is *extended* more than can be thought."

HENLEY.

The old copy reads, not *no*, but *ne*, probably an error for *nay*, or *the*. I would wish to read and point the latter part of the passage thus :

"—— my maiden's name

"Sear'd otherwise ; *nay*, *worst* of worst, extended

"With vilest torture, let my life be ended."

i. e. Let me be otherwise branded ;—and (what is *the worst* of *worst*, the consummation of misery,) my body being extended on the rack by the most cruel torture, let my life pay the forfeit of my presumption.

So, in *Daniel's Cleopatra*, 1594 :

"—— the *worst* of *worst* of ills."

*No* was introduced by the editor of the second folio.

Again, in *The Remedie of Love*, 4to. 1600 :

"If she be fat, then she is swollen, say,

"If browne, then tawny as the Africk Moore ;

"If slender, leane, meagre and worne away,

"If courtly, wanton, *worst* of *worst* before." MALONE.

I cannot think that justice has been done to the purity of *Helena's* sentiment. I explain it thus : Let me be stigmatized as a strumpet, and in addition (although that would not be worse, or a more *extended* evil than what I have mentioned, the loss of

And what impossibility would slay  
 In common sense, sense saves another way <sup>4</sup>.  
 Thy life is dear ; for all, that life can rate  
 Worth name of life, in thee hath estimate <sup>5</sup> ;  
 Youth, beauty, wisdom, courage, virtue, all <sup>6</sup>  
 That happiness and prime <sup>7</sup> can happy call :

my honour, which is the worst that could happen), let me die with torture. *Ne is nor.* BOSWELL.

<sup>3</sup> Methinks, in thee some blessed spirit doth speak ;

HIS POWERFUL SOUND, within an organ weak :] The verb, *doth speak*, in the first line, should be understood to be repeated in the construction of the second, thus :

“ His powerful sound *speaks* within a weak organ.”

HEATH.

This, in my opinion, is a very just and happy explanation.

STEVENS.

<sup>4</sup> And what impossibility would slay

In common sense, sense saves another away.] i. e. and that which, if I trusted to my reason, I should think impossible, I yet, perceiving thee to be actuated by some blessed spirit, think thee capable of effecting. MALONE.

<sup>5</sup> — in thee hath ESTIMATE ;] May be counted among the gifts enjoyed by thee. JOHNSON.

<sup>6</sup> Youth, beauty, wisdom, courage, VIRTUE, all —] The old copy omits *virtue*. It was supplied by Dr. Warburton, to remedy a defect in the measure. STEVENS.

<sup>7</sup> — prime —] Youth ; the spring or morning of life.

JOHNSON.

Should we not read—*pride*? Dr. Johnson explains *prime* to mean *youth*; and indeed I do not see any other plausible interpretation that can be given of it. But how does that suit with the context? “ You have all that is worth the name of life; *youth*, beauty, &c. all, That happiness and *youth* can happy call.”—*Happiness and pride* may signify, I think, *the pride of happiness*; the proudest state of happiness. So, in The Second Part of Henry IV. Act III. Sc. I: “ the voice *and* echo,” is put for “ the voice *of* echo,” or, *the echoing voice*. TYRWHIT.

I think, with Dr. Johnson, that *prime* is here used as a substantive, but that it means, that *sprightly vigour* which usually accompanies us in the prime of life. So, in Montaigne's *Essais*, translated by Florio, 1603, b. ii. c. 6: “ Many things seeme greater by imagination, than by effect. I have passed over a good part of my age in sound and perfect health. I say, not only sound, but blithe and wantonly-lustful. That state, full of lust, of *prime* and mirth, made me deeme the consideration of sicknesses

Thou this to hazard, needs must intimate  
Skill infinite, or monstrous desperate.  
Sweet practiser, thy physick I will try;  
That ministers thine own death, if I die.

*HEL.* If I break time, or flinch in property<sup>8</sup>  
Of what I spoke, unpitied let me die;  
And well deserv'd: Not helping, death's my fee;  
But, if I help, what do you promise me?

*KING.* Make thy demand.

*HEL.* But will you make it even?

*KING.* Ay, by my sceptre, and my hopes of  
heaven<sup>9</sup>.

*HEL.* Then shalt thou give me, with thy kingly  
hand,

What husband in thy power I will command:  
Exempted be from me the arrogance  
To choose from forth the royal blood of France;

so yrksome, that when I came to the experience of them, I have found their fits but weak." MALONE.

So, in Hamlet;

"A violet in the *youth of primy* nature." BOSWELL.

<sup>8</sup> — in PROPERTY —] In *property* seems to be here used, with much laxity, for—*in the due performance*. In a subsequent passage it seems to mean either a thing possessed, or a subject discriminated by peculiar qualities:

"The *property* by what it is should go,

"Not by the title." MALONE.

<sup>9</sup> Ay, by my sceptre, and my hopes of HEAVEN.] The old copy reads:

"——— my hopes of *help*." STEEVENS.

The King could have but a very slight hope of *help* from her, scarce enough to swear by: and therefore Helen might suspect he meant to equivocate with her. Besides, observe, the greatest part of the scene is strictly in rhyme: and there is no shadow of reason why it should be interrupted here. I rather imagine the poet wrote:

"Ay, by my sceptre, and my hopes of *heaven*." THIRLBY.

The rhyme fully supports this change. MALONE.

It may be right for that reason; but Thirlby's objection to the old text is unfounded. The King had expressed the strongest confidence in her *help*. BOSWELL.

My low and humble name to propagate  
 With any branch or image of thy state<sup>1</sup> :  
 But such a one, thy vassal, whom I know  
 Is free for me to ask, thee to bestow.

*KING.* Here is my hand ; the premises observ'd,  
 Thy will by my performance shall be serv'd ;  
 So make the choice of thy own time ; for I,  
 Thy resolv'd patient, on thee still rely.  
 More should I question thee, and more I must ;  
 Though, more to know, could not be more to  
 trust ;

From whence thou cam'st, how tended on,—But  
 rest

Unquestion'd welcome, and undoubted blest.—  
 Give me some help here, ho !—If thou proceed  
 As high as word, my deed shall match thy deed.

[*Flourish. Exeunt.*]

<sup>1</sup> With any BRANCH OR IMAGE of thy state :] Shakspeare unquestionably wrote *impage*, grafting. *Impe*, a *graff*, or *slip*, or *sucker* : by which she means one of the sons of France. Caxton calls our Prince Arthur, " that noble *impe* of fame."

WARBURTON.

*Image* is surely the true reading, and may mean " any representative of thine ;" i. e. ' any one who resembles you as being related to your family, or as a prince reflects any part of your state and majesty.' There is no such word as *impage* ; and, as Mr. M. Mason observes, were such a one coined, it would mean nothing but the art of grafting. Mr. Henley adds, that *branch* refers to the *collateral* descendants of the royal blood, and *image* to the *direct* and *immediate line*. STEVENS.

## SCENE II.

Rousillon. A Room in the Countess's Palace.

*Enter Countess and Clown.*

*COUNT.* Come on, sir; I shall now put you to the height of your breeding.

*CLO.* I will show myself highly fed, and lowly taught: I know my business is but to the court.

*COUNT.* To the court! why, what place make you special, when you put off that with such contempt? But to the court!

*CLO.* Truly, madam, if God have lent a man any manners, he may easily put it off at court: he that cannot make a leg, put off's cap, kiss his hand, and say nothing, has neither leg, hands, lip, nor cap; and, indeed, such a fellow, to say precisely, were not for the court: but, for me, I have an answer will serve all men.

*COUNT.* Marry, that's a bountiful answer, that fits all questions.

*CLO.* It is like a barber's chair, that fits all buttocks<sup>2</sup>; the pin-buttock, the quatch-buttock, the brawn-buttock, or any buttock.

*COUNT.* Will your answer serve fit to all questions?

*CLO.* As fit as ten groats is for the hand of an attorney, as your French crown for your taffata punk,

<sup>2</sup> It is like a BARBER'S CHAIR, &c.] This expression is proverbial. See Ray's Proverbs, and Burton's Anat. of Melancholy, edit. 1632, p. 666.

Again, in More Fooles Yet, by R. S. a collection of Epigrams, 4to. 1610:

“ Moreover sattin sutes he doth compare

“ Unto the service of a *barber's chayre*;

“ As fit for every Jacke and journeyman,

“ As for a knight or worthy gentleman.” STEEVENS.

as Tib's rush for Tom's fore-finger<sup>3</sup>, as a pancake for Shrove-tuesday, a morris for May-day, as the nail

<sup>3</sup> — TIB'S RUSH FOR TOM'S FORE-FINGER.] *Tom* is the man, and by *Tib* we are to understand the woman, and therefore, more properly, we might read—" *Tom's* rush for," &c. The allusion is to an ancient practice of marrying with a rush ring, as well in other countries as in England. Breval, in his *Antiquities of Paris*, mentions it as a kind of espousal used in France, by such persons as meant to live together in a state of concubinage: but in England it was scarce ever practised except by designing men, for the purpose of corrupting those young women to whom they pretended love.

Richard Poore, bishop of Salisbury, in his *Constitutions*, anno 1217, forbids the putting of *rush rings*, or any the like matter, on women's fingers, in order to the debauching them more readily: and he insinuates, as the reason for the prohibition, that there were some people weak enough to believe, that what was thus done in jest, was a real marriage.

But, notwithstanding this censure on it, the practice was not abolished: for it is alluded to in a song in a play written by Sir William D'Avenant, called *The Rivals*:

" I'll crown thee with a garland of straw then,  
" And I'll marry thee with a *rush ring*."

Which song, by the way, was first sung by Miss Davis; she acted the part of Celania in the play; and King Charles II. upon hearing it, was so pleased with her voice and action, that he took her from the stage, and made her his mistress.

Again, in the song called *The Winchester Wedding*, in D'Urfey's *Pills to Purge Melancholy*, vol. i. p. 276:

" Pert Strephon was kind to Betty,  
" And blithe as a bird in the spring;  
" And Tommy was so to Katy,  
" And wedded her with a *rush ring*."

SIR J. HAWKINS.

*Tib* and *Tom* are generally coupled by our old writers. *Tib* Coles renders in his *Latin Dict.* 1679, by *mulier sordida*.

" He struck at *Tib*, and down fell *Tom* ;"

is, I think, one of Ray's *Proverbial Sentences*. MALONE.

*Tib* and *Tom*, in plain English, I believe, stand for *wanton* and *rogue*. So, in Churchyard's *Chaise*:

" Tushe, that's a toye; let *Tomkin* talke of *Tibl*."

Again, in the *Queenes Majesties Entertainment in Suffolk and Norfolk*, &c. by Tho. Churchyard, 4to. no date:

" *Cupid*.

" And doth not *Joue* and *Mars* hear away? Tush, that is true."

to his hole, the cuckold to his horn, as a scolding quean to a wrangling knave, as the nun's lip to the friar's mouth; nay, as the pudding to his skin.

COUNT. Have you, I say, an answer of such fitness for all questions?

CLO. From below your duke, to beneath your constable, it will fit any question.

COUNT. It must be an answer of most monstrous size, that must fit all demands.

CLO. But a trifle neither, in good faith, if the learned should speak truth of it: here it is, and all that belongs to't: Ask me, if I am a courtier; it shall do you no harm to learn.

COUNT. To be young again<sup>4</sup>, if we could: I will

“*Philosopher.*

“Then put in *Tom and Tibbe*, and all bears sway as much as you.” STEEVENS.

The practice of marrying with a *rush ring*, mentioned by Sir John Hawkins, is very questionable, and it might be difficult to find any authority in support of this opinion. DOUCE.

Sir John Hawkins's alteration is unnecessary. It was the practice, in former times, for the woman to give the man a ring, as well as for the man to give her one. So, in the last scene of *Twelfth-Night*, the priest, giving an account of Olivia's marriage, says, it was

“Attested by the holy close of lips,

“Strengthen'd by *enterchangement of your rings.*”

M. MASON.

I believe what some of us have asserted respecting the exchange of rings in the *marriage ceremony*, is only true of the *marriage contract*, in which such a practice undoubtedly prevailed. STEEVENS.

A *rush ring* seems to have been often a rural gift without any reference either to a *marriage* or a *marriage contract*. So, in Spenser's *Pastorals*, November, l. 113:

“O thou great shepheard, Lobbin, how great is thy griefe!

“Where bene the nosegayes that she dight for thee?

“The coloured chaplets wrought with a chiefe,

“The knotted *rush ringes*, and gilt rosmarie?” BOSWELL.

<sup>4</sup> To be young again,] The lady censures her own levity in trifling with her jester, as a ridiculous attempt to return back to youth. JOHNSON.

be a fool in question, hoping to be the wiser by your answer. I pray you, sir, are you a courtier?

*CLO.* O Lord, sir<sup>4</sup>,—There's a simple putting off;—more, a hundred of them.

*COUNT.* Sir, I am a poor friend of yours, that loves you.

*CLO.* O Lord, sir,—Thick, thick, spare not me.

*COUNT.* I think, sir, you can eat none of this homely meat.

*CLO.* O Lord, sir,—Nay, put me to't, I warrant you.

*COUNT.* You were lately whipped, sir, as I think.

*CLO.* O Lord, sir,—Spare not me.

*COUNT.* Do you cry, *O Lord, sir*, at your whipping, and *spare not me*? Indeed, your *O Lord, sir*, is very sequent to your whipping; you would answer very well to a whipping, if you were but bound to't.

*CLO.* I ne'er had worse luck in my life, in my—*O Lord, sir*: I see, things may serve long, but not serve ever.

*COUNT.* I play the noble housewife with the time, to entertain it so merrily with a fool.

*CLO.* O Lord, sir,—why, there't serves well again.

*COUNT.* An end, sir, to your business: Give Helen this,

And urge her to a present answer back:

Commend me to my kinsmen, and my son;

This is not much.

*CLO.* Not much commendation to them.

*COUNT.* Not much employment for you: You understand me?

<sup>4</sup> O Lord, sir,] A ridicule on that foolish expletive of speech then in vogue at court. WARBURTON.

Thus Clove and Orange, in *Every Man out of his Humour*:

“You conceive me, sir?—*O Lord, sir!*”

Cleiveland, in one of his songs, makes his Gentleman—

“Answer, *O Lord, sir!* and talk *play-book* oaths.”

FARMER.



CLO. Most fruitfully ; I am there before my legs.

COUNT. Haste you again. [*Exeunt severally.*]

## SCENE III.

Paris. A Room in the King's Palace.

*Enter BERTRAM, LAFEU, and PAROLLES.*

LAF. They say, miracles are past ; and we have our philosophical persons, to make modern<sup>5</sup> and familiar things, supernatural and causeless. Hence is it, that we make trifles of terrors ; ensconcing ourselves into seeming knowledge<sup>6</sup>, when we should submit ourselves to an unknown fear<sup>7</sup>.

PAR. Why, 'tis the rarest argument of wonder, that hath shot out in our latter times.

BER. And so 'tis.

LAF. To be relinquished of the artists,——

PAR. So I say ; both of Galen and Paracelsus.

LAF. Of all the learned and authentick fellows<sup>8</sup>,——

<sup>5</sup> — modern —] i. e. common, ordinary. So, in *As You Like It* :

“ Full of wise saws, and *modern* instances.”

Again, in the last Act of this play, Sc. III. “ with her *modern* grace—” MALONE.

<sup>6</sup> — ENSCONCING ourselves INTO seeming knowledge,] To *ensconce* literally signifies to secure as in a fort. So, in *The Merry Wives of Windsor* : “ I will *ensconce* me behind the arras.” *Into* (a frequent practice with old writers) is used for *in*.

STEEVENS.

<sup>7</sup> — unknown FEAR.] *Fear* is here an object of fear.

JOHNSON.

<sup>8</sup> *Par.* So I say ; both of Galen and Paracelsus.

*Laf.* Of all the LEARNED and AUTHENTICK fellows,] Shakespeare, as I have often observed, never throws out his words at random. Paracelsus, though no better than an ignorant and knavish enthusiast, was at this time in such vogue, even amongst the learned, that he had almost justled Galen and the ancients out of credit. On this account *learned* is applied to Galen, and

**PAR.** Right, so I say.

**LAF.** That gavè him out incurable,—

**PAR.** Why, there 'tis ; so say I too.

**LAF.** Not to be helped,—

**PAR.** Right : as 'twere, a man assured of an—

**LAF.** Uncertain life, and sure death.

**PAR.** Just, you say well ; so would I have said.

*authentick* or fashionable to Paracelsus. Sancy, in his *Confession Catholique*, p. 301, Ed. Col. 1720, is made to say : “ Je trouve la Riviere premier medecin, de meilleure humeur que ces gens-la. Il est bon *Galeniste*, et tres bon *Paracelsiste*. Il dit que la doctrine de *Galien* est honorable, et non mesprisable pour la pathologie, et profitable pour les boutiques. L'autre, pourveu que ce soit de vrais preceptes de *Paracelse*, est bonne à suivre pour la verité, pour la subtilité, pour l'espargne ; en somme pour la *Therapeutique*.” **WARBURTON.**

As the whole merriment of this scene consists in the pretensions of Parolles to knowledge and sentiments which he has not, I believe here are two passages in which the words and sense are bestowed upon him by the copies, which the author gave to Lafeu. I read this passage thus :

“ *Laf.* To be relinquished of the artists—

“ *Par.* So I say.

“ *Laf.* Both of Galen and Paracelsus, of all the learned and authentick fellows—

“ *Par.* Right, so I say.” **JOHNSON.**

“ — *authentick* fellows.” The phrase of the diploma is, “ *authentice licentiatus*.” **MUSGRAVE.**

The epithet *authentick* was in our author's time particularly applied to the learned. So, in Drayton's *Owle*, 4to. 1604 :

“ For which those grave and still *authentick* sages,

“ Which sought for knowledge in those golden ages,

“ From whom we hold the science that we have,” &c.

**MALONE.**

Again, in *Troilus and Cressida* :

“ As truth's *authentick* author to be cited.”

Again, in Chapman's version of the eighth *Iliad* :

“ — Nestor cut the geres

“ With his new drawne *authentique* sword—.”

**STEEVENS.**

Mr. Steevens would have made himself very merry with this note, had it been written by any other person, in which *authentique* is quoted in the sense of *learned* when applied to a sword.

**BOSWELL.**

*LAF.* I may truly say, it is a novelty to the world.

*PAR.* It is, indeed: if you will have it in showing, you shall read it in,—What do you call there?<sup>9</sup>—

*LAF.* A showing of a heavenly effect in an earthly actor<sup>1</sup>.

*PAR.* That's it I would have said; the very same.

*LAF.* Why, your dolphin is not lustier<sup>2</sup>: 'fore me I speak in respect—

*PAR.* Nay, 'tis strange, 'tis very strange, that is the brief and the tedious of it; and he is of a most

<sup>9</sup> *Par.* It is, indeed: if you will have it in showing, &c.] We should read, I think: "It is, indeed, if you will have it a showing—you shall read it in what do you call there—." TYRWHITT.

Does not, if you will have it in showing, signify in a demonstration or statement of the case? HENLEY.

<sup>1</sup> A showing of a heavenly effect, &c.] The title of some pamphlet here ridiculed. WARBURTON.

<sup>2</sup> Why, your DOLPHIN is not lustier:] By *dolphin* is meant the *dauphin*, the heir apparent, and the hope of the crown of France. His title is so translated in all the old books.

STEEVENS.

What Mr. Steevens observes is certainly true; and yet the additional word *your* induces me to think that by *dolphin* in the passage before us the fish so called was meant. Thus, in Antony and Cleopatra:

"——— His delights

"Were *dolphin*-like; they show'd his back above

"The element he liv'd in."

Lafeu, who is an old courtier, if he had meant the king's son, would surely have said—"the dolphin." I use the old spelling:

MALONE.

In the colloquial language of Shakspeare's time, *your* was frequently employed as it is in this passage. "So, in *Hamlet*, the Grave-digger observes, that "*your* water is a sore decayer of *your* whorson dead body." Again, in *As You Like It*: "*Your* is the only peace-maker." STEEVENS.

I did not require to be told that *your* was thus employed in familiar language; but my doubt was, if an old courtier would use such familiarity when speaking of a king's son. Be that as it may, my other reason for my explanation that Shakspeare has alluded to the gambols of the dolphin remains untouched.

MALONE.

facinorous spirit<sup>3</sup>, that will not acknowledge it to be the—

*LAF.* Very hand of heaven.

*PAR.* Ay, so I say.

*LAF.* In a most weak——

*PAR.* And debile minister, great power, great transcendence : which should, indeed, give us a further use to be made, than alone the recovery of the king<sup>4</sup>, as to be——

*LAF.* Generally thankful.

*Enter King, HELENA, and Attendants.*

*PAR.* I would have said it ; you say well : Here comes the king.

*LAF.* Lustick, as the Dutchman says<sup>5</sup> : I'll like a

<sup>3</sup> — FACINOROUS spirit,] This word is used in Heywood's English Traveller, 1633 :

“ And magnified for high *facinorous* deeds.”

*Facinorous* is *wicked*. The old copy spells the word *facinerious* ; but as Parolles is not designed for a verbal blunderer, I have adhered to the common spelling. STEEVENS.

<sup>4</sup> — which should, indeed, give us a further use to be made, &c.] I believe Parolles has again usurped words and sense to which he has no right : and I read this passage thus :

“ *Laf.* In a most weak and debile minister, great power, great transcendence ; which should, indeed, give us a further use to be made than the mere recovery of the king.

“ *Par.* As to be——

“ *Laf.* Generally thankful.” JOHNSON.

When the parts are written out for players, the names of the characters which they are to represent are never set down ; but only the last words of the preceding speech which belongs to their partner in the scene. If the plays of Shakspeare were printed (as there is reason to suspect) from these piece-meal transcripts, how easily may the mistake be accounted for, which Dr. Johnson has judiciously strove to remedy? STEEVENS.

<sup>5</sup> LUSTICK, as the Dutchman says :] *Lustigh* is the Dutch word for *lusty, cheerful, pleasant*. It is used in Hans Beer-pot's invisible Comedy, 1618 :

“ \_\_\_\_\_ can walk a mile or two

“ As *lustique* as a boor—,”

maid the better, whilst I have a tooth in my head :  
Why, he's able to lead her a coranto.

*PAR.* *Mort du Vinaigre!* Is not this Helen ?

*LAF.* 'Fore God, I think so.

*KING.* Go, call before me all the lords in court.—

[*Exit an Attendant.*]

Sit, my preserver, by thy patient's side ;  
And with this healthful hand, whose banish'd sense  
Thou hast repeal'd, a second time receive  
The confirmation of my promis'd gift,  
Which but attends thy naming.

*Enter several Lords.*

Fair maid, send forth thine eye : this youthful parcel  
Of noble bachelors stand at my bestowing,  
O'er whom both sovereign power and father's voice<sup>6</sup>  
I have to use : thy frank election make ;  
Thou hast power to choose, and they none to for-  
sake.

*HEL.* To each of you one fair and virtuous mis-  
tress

Fall, when love please !—marry, to each, but one<sup>7</sup> !

Again, in *The Witches of Lancashire*, by Heywood and Broome, 1634 :

“ What all *lustick*, all frolicksome ! ”

The burden also of one of our ancient medleys is—

“ Hey *Lusticke.* ” STEEVENS.

In the narrative of the cruelties committed by the Dutch at Amboyna, in 1622, it is said, that after a night spent in prayer, &c. by some of the prisoners, “ the Dutch that guarded them offered them wine, bidding them drink *lustick*, and drive away the sorrow, according to the custom of their own nation.” REED.

<sup>6</sup> O'er whom both sovereign power and FATHER'S VOICE ]  
They were his *wards* as well as his subjects. HENLEY.

<sup>7</sup> — marry, to each, BUT ONE ! ] I cannot understand this passage in any other sense, than as a ludicrous exclamation, in consequence of Helena's wish of *one* fair and virtuous mistress to each of the lords. If that be so, it cannot belong to Helena ; and might, properly enough, be given to Parolles. TYRWHITT.

Tyrwhitt's observations on this passage are not conceived with

*LAR.* I'd give bay Curtal<sup>8</sup>, and his furniture,  
My mouth no more were broken<sup>9</sup> than these boys',  
And writ as little beard.

*KING.* Peruse them well :  
Not one of those, but had a noble father.

*HEL.* Gentlemen,  
Heaven hath, through me, restor'd the king to  
health.

*ALL.* We understand it, and thank heaven for  
you.

*HEL.* I am a simple maid ; and therein wealthiest,  
That, I protest, I simply am a maid :——  
Please it your majesty, I have done already :  
The blushes in my cheeks thus whisper me,  
*We blush, that thou should'st choose ; but, be refus'd,  
Let the white death sit on thy cheek for ever ;  
We'll ne'er come there again*<sup>1</sup>.

his usual sagacity. He mistakes the import of the words *but one*, which does not mean *only one*, but *except one*.

Helena wishes a fair and virtuous mistress to each of the young lords who were present, one only excepted ; and the person excepted is Bertram, whose mistress she hoped she herself should be ; and she makes the exception out of modesty : for otherwise the description of a fair and virtuous mistress would have extended to herself. M. MASON.

<sup>8</sup> — bay Curtal,] i. e. a bay, docked horse. STEEVENS.

<sup>9</sup> My mouth no more were broken—] A *broken mouth* is a mouth which has lost part of its teeth. JOHNSON.

<sup>1</sup> *We blush, that thou should'st choose ; but, be refus'd,*

*Let the WHITE DEATH, &c.]* In the original copy, these lines are pointed thus :

“ We blush that thou should'st choose, but be refus'd ;

“ Let the white death sit on thy cheek for ever,” &c.

This punctuation has been adopted in all the subsequent editions. The present regulation of the text appears to me to afford a much clearer sense. “ My blushes (says Helen), thus whisper me. We blush that thou should'st have the nomination of thy husband. However, choose him at thy peril. But, if thou be refused, let thy cheeks be for ever pale ; we will never revisit them again.”

The blushes, which are here personified, could not be supposed to know that Helena would be refused, as, according to the for-

*KING.* Make choice ; and, see,  
Who shuns thy love, shuns all his love in me.

*HEL.* Now, Dian, from thy altar do I fly ;  
And to imperial Love, that god most high,  
Do my sighs stream.—Sir, will you hear my suit ?

1 *LORD.* And grant it.

*HEL.* Thanks, sir ; all the rest is mute <sup>2</sup>.

*LAF.* I had rather be in this choice, than throw  
ames-ace <sup>3</sup> for my life.

*HEL.* The honour, sir, that flames in your fair  
eyes,

Before I speak, too threateningly replies :  
Love make your fortunes twenty times above  
Her that so wishes, and her humble love !

2 *LORD.* No better, if you please.

*HEL.* My wish receive,  
Which great love grant ! and so I take my leave.

*LAF.* Do all they deny her <sup>4</sup> ? An they were sons  
of mine, I'd have them whipped ; or I would send  
them to the Turk, to make eunuchs of.

mer punctuation, they appear to do ; and, even if the poet had meant this, he would surely have written “—and be refused,” not “—but be refused.”

*Be refus'd* means the same as—“thou being refused,”—or, “be thou refused.” MALONE.

The *white death* is the *chlorosis*. JOHNSON.

The *white death* is the *paleness of death*. BOSWELL.

The pestilence that ravaged England in the reign of Edward III. was called “the *black death*.” STEEVENS.

<sup>2</sup> —all THE REST IS MUTE.] i. e. I have no more to say to you. So, Hamlet : “—*the rest is silence*.” STEEVENS.

<sup>3</sup> —ames-ace —] i. e. the lowest chance of the dice. So, in The Ordinary, by Cartwright : “—may I at my last stake, &c. throw *ames-aces* thrice together.” STEEVENS.

<sup>4</sup> *Laf.* Do all they deny her?] None of them have yet denied her, or deny her afterwards, but Bertram. The scene must be so regulated that Lafeu and Parolles talk at a distance, where they may see what passes between Helena and the lords, but not hear it, so that they know not by whom the refusal is made. JOHNSON.

**HEL.** Be not afraid [*To a Lord.*] that I your hand should take ;  
I'll never do you wrong for your own sake :  
Blessing upon your vows ! and in your bed  
Find fairer fortune, if you ever wed !

**LAF.** These boys are boys of ice, they'll none have her : sure, they are bastards to the English ; the French ne'er got them.

**HEL.** You are too young, too happy, and too good,  
To make yourself a son out of my blood.

**LORD.** Fair one, I think not so.

**LAF.** There's one grape yet<sup>5</sup>,—I am sure, thy father drank wine.—But if thou be'st not an ass, I am a youth of fourteen ; I have known thee already.

**HEL.** I dare not say, I take you ; [*To BERTRAM.*]  
but I give  
Me, and my service, ever whilst I live,  
Into your guiding power.—This is the man.

**KING.** Why then, young Bertram, take her, she's thy wife.

**BER.** My wife, my liege ? I shall beseech your highness,  
In such a business give me leave to use  
The help of mine own eyes.

<sup>5</sup> There's one grape yet,] This speech the three last editors [Theobald, Hanmer, and Warburton,] have perplexed themselves, by dividing between Lafeu and Parolles, without any authority of copies, or any improvement of sense. I have restored the old reading, and should have thought no explanation necessary, but that Mr. Theobald apparently misunderstood it.

Old Lafeu having, upon the supposition that the lady was refused, reproached the young lords as *boys of ice*, throwing his eyes on Bertram, who remained, cries out, "There is one yet into whom his father put good blood—but I have known thee long enough to know thee for an ass." JOHNSON.



**KING.** Know'st thou not, Bertram,  
What she has done for me ?

**BER.** Yes, my good lord ;  
But never hope to know why I should marry her.

**KING.** Thou know'st, she has rais'd me from my  
sickly bed.

**BER.** But follows it, my lord, to bring me down  
Must answer for your raising ? I know her well ;  
She had her breeding at my father's charge :  
A poor physician's daughter my wife !—D disdain  
Rather corrupt me ever !

**KING.** 'Tis only title <sup>6</sup> thou disdain'st in her, the  
which

I can build up. Strange is it, that our bloods,  
Of colour, weight, and heat <sup>7</sup>, pour'd all together,  
Would quite confound distinction, yet stand off  
In differences so mighty : If she be  
All that is virtuous, (save what thou dislik'st,  
A poor physician's daughter,) thou dislik'st  
Of virtue for the name : but do not so :  
From lowest place when virtuous things proceed <sup>8</sup>,  
The place is dignified by the doer's deed :  
Where great additions swell <sup>9</sup>, and virtue none,  
It is a dropsied honour : good alone  
Is good, without a name ; vileness is so <sup>1</sup> :  
The property by what it is should go,

<sup>6</sup> 'Tis only title —] i. e. the want of title. MALONE.

<sup>7</sup> Of colour, weight, and heat,] That is, which are of the  
same colour, weight, &c. MALONE.

<sup>8</sup> From lowest place when virtuous things proceed,] The old  
copy has—*whence*. This easy correction [*when*] was prescribed  
by Dr. Thirlby. THEOBALD.

<sup>9</sup> Where great ADDITIONS swell,] *Additions* are the titles and  
descriptions by which men are distinguished from each other.

MALONE.

In the old copy *swell's*, probably for *swell us*. BOSWELL.

<sup>1</sup> ——— good alone

Is good, without a name ; vileness is so :] Shakspeare may  
mean, that external circumstances have no power over the real  
nature of things. *Good alone* (i. e. by itself) *without a name*

Not by the title. She is young, wise, fair ;  
 In these to nature she's immediate heir<sup>2</sup> ;  
 And these breed honour : that is honour's scorn,  
 Which challenges itself as honour's born,  
 And is not like the sire<sup>3</sup> : Honours thrive<sup>4</sup> ,  
 When rather from our acts we them derive

(i. e. without the addition of titles) *is good*. *Vileness is so* (i. e. is itself). Either of them is what its name implies :

“ The property by what it is should go,

“ Not by the title——.”

“ Let's write good angel on the devil's horn,

“ 'Tis not the devil's crest.” *Measure for Measure*.

STEVENS.

Stevens's last interpretation of this passage is very near being right ; but I think it should be pointed thus :

“ —— good alone

“ Is good ;—without a name, vileness is so.”

Meaning that ‘ good is good without any addition, and vileness would still be vileness, though we had no such name to distinguish it by.’ A similar expression occurs in *Macbeth* :

“ Though all things foul would wear the brows of grace,

“ Yet grace must still look so.”

That is, grace would still be grace, as vileness would still be vileness. M. MASON.

The meaning is,—“ Good is good, independent on any worldly distinction or title : so vileness is vile, in whatever state it may appear.” MALONE.

<sup>2</sup> In these to nature she's IMMEDIATE HEIR ;] To be *immediate heir* is to inherit without any intervening transmitter : thus she inherits beauty *immediately* from nature, but honour is transmitted by ancestors. JOHNSON.

<sup>3</sup> —— that is honour's scorn,

Which challenges itself as HONOUR'S BORN,

And is not like the fire :] Perhaps we might read, more elegantly—as *honour-born*,—honourably descended : the child of honour. MALONE.

*Honour's born*, is the *child* of honour. *Born* is here used, as *bairn* still is in the North. HENLEY.

<sup>4</sup> And is not like the sire : Honours BEST thrive, &c.] The first folio omits—*best* ; but the second folio supplies it, as it is necessary to enforce the sense of the passage, and complete its measure.

STEVENS.

The modern editors read—“ Honours *best* thrive ;” in which they have followed the editor of the second folio, who introduced

Than our fore-goers : the mere word's a slave,  
 Debauch'd on every tomb ; on every grave,  
 A lying trophy, and as oft is dumb,  
 Where dust, and damn'd oblivion, is the tomb  
 Of honour'd bones indeed. What should be said ?  
 If thou canst like this creature as a maid,  
 I can create the rest : virtue, and she,  
 Is her own dower ; honour, and wealth, from me.

*BER.* I cannot love her, nor will strive to do't.

*KING.* Thou wrong'st thyself, if thou should'st  
 strive to choose.

*HEL.* That you are well restor'd, my lord, I am  
 glad ;

Let the rest go.

*KING.* My honour's at the stake ; which to de-  
 feat,

I must produce my power<sup>s</sup> : Here, take her hand,

the word *best* unnecessarily ; not observing that *sire* was used by  
 our author, like *fire*, *hour*, &c. as a dissyllable. MALONE.

Where is an example of *sire*, used as a dissyllable, to be found ?  
*Fire* and *hour* were anciently written *fier* and *hower* ; and conse-  
 quently the concurring vowels could be separated in pronunciation.

STEVENS.

See the Essay on Shakspeare's Versification. BOSWELL.

<sup>s</sup> My honour's at the stake ; which to DEFEAT,

I must produce my power:] The poor King of France is again  
 made a man of Gotham, by our unmerciful editors. For he is not  
 to make use of his authority to *defeat*, but to *defend*, his honour.

THEOBALD.

Had Mr. Theobald been aware that the *implication* or *clause* of  
 the sentence (as the grammarians say) served for the antecedent  
 "Which *danger* to *defeat*," there had been no need of his wit or  
 his alteration. FARMER.

So, in *Othello* :

" ——— She dying gave it me,

" And bid me, when my fate would have me wive,

" To give it her."

i. e. to my wife, though not before mentioned but by implication.

MALONE.

Notwithstanding Mr. Theobald's pert censure of former editors  
 for retaining the word *defeat*, I should be glad to see it restored  
 again, as I am persuaded it is the true reading. The French verb  
*deffaire* (from whence our *defeat*) signifies to *free*, to *disembarrass*,

Proud scornful boy, unworthy this good gift ;  
 That dost in vile misprision shackle up  
 My love, and her desert ; that canst not dream,  
 We, poizing us in her defective scale,  
 Shall weigh thee to the beam<sup>6</sup> : that wilt not  
 know,

It is in us to plant thine honour, where  
 We please to have it grow : Check thy contempt :  
 Obey our will, which travails in thy good :  
 Believe not thy disdain, but presently  
 Do thine own fortunes that obedient right,  
 Which both thy duty owes, and our power claims ;  
 Or I will throw thee from my care for ever,  
 Into the staggers<sup>7</sup>, and the careless lapse  
 Of youth and ignorance ; both my revenge and  
 hate,

Loosing upon thee in the name of justice,  
 Without all terms of pity : Speak ; thine answer.

*BER.* Pardon, my gracious lord ; for I submit  
 My fancy to your eyes : When I consider,

as well as to *destroy*. *Defaire un nœud*, is to untie a knot ; and in this sense, I apprehend, *defeat* is here used. It may be observed, that our verb *undo* has the same varieties of signification ; and I suppose even Mr. Theobald would not have been much puzzled to find the sense of this passage, if it had been written ;—  
 “ My honour's at the stake, which to *undo* I must produce my power.” *TYRWHITT.*

<sup>6</sup> ——— that canst not dream,

We, poizing us in her defective scale,  
 Shall weigh thee to the beam ;] That canst not understand,  
 that if you and this maiden should be weighed together, and our royal favours should be thrown into her scale, (which you esteem so light,) we should make that in which you should be placed, to strike the beam. *MALONE.*

<sup>7</sup> Into the *STAGGERS*.] One species of the *staggers*, or the *horse's apoplexy*, is a raging impatience, which makes the animal dash himself with a destructive violence against posts or walls. To this the allusion, I suppose, is made. *JOHNSON.*

Shakspeare has the same expression in *Cymbeline*, where *Posthumus* says :

“ Whence come these *staggers* on me ? ” *STEEVENS.*

What great creation, and what dole of honour,  
Flies where you bid it, I find, that she, which late  
Was in my nobler thoughts most base, is now  
The praised of the king; who, so ennobled,  
Is, as 'twere, born so.

*KING.* Take her by the hand,  
And tell her, she is thine: to whom I promise  
A counterpoize; if not to thy estate,  
A balance more replete.

*BER.* I take her hand.

*KING.* Good fortune, and the favour of the king,  
Smile upon this contract; whose ceremony  
Shall seem expedient on the now-born brief,  
And be perform'd to-night<sup>8</sup>: the solemn feast.

<sup>8</sup> — whose ceremony

Shall seem EXPEDIENT ON THE NOW-BORN BRIEF,  
And be perform'd to-night:] Several of the modern editors  
read—*new-born brief*. STEEVENS.

This, if it be at all intelligible, is at least obscure and inaccurate. Perhaps it was written thus:

“ ———— *what ceremony*

“ Shall seem expedient on the now-born brief,

“ *Shall be perform'd to-night; the solemn feast*

“ *Shall more attend——.*”

The *brief* is the *contract of espousal*, or the *licence* of the church. The King means, What *ceremony* is necessary to make this *contract a marriage*, shall be immediately performed; the rest may be delayed. JOHNSON.

The only authentick copy reads—“*now-born.*” I do not perceive that any change is necessary. MALONE.

The whole speech is unnaturally expressed; yet I think it intelligible as it stands, and should therefore reject Johnson's amendment and explanation.

The word *brief* does not here denote either a contract or a licence, but is an adjective, and means *short* or *contracted*: and the words “on the now-born,” signify “for the present,” in opposition to “upon the coming space,” which means *hereafter*. The sense of the whole passage seems to be this:—“The king and fortune smile on this contract; the ceremony of which it seems expedient to abridge for the present; the solemn feast shall be performed at a future time, when we shall be able to assemble friends.” M. MASON.

Shall more attend upon the coming space,  
Expecting absent friends. As thou lov'st her,  
Thy love's to me religious; else, does err.

[*Exeunt King, BERTRAM, HELENA, Lords,  
and Attendants*<sup>9</sup>.

LAF. Do you hear, monsieur? a word with you.

PAR. Your pleasure, sir?

LAF. Your lord and master did well to make his  
recantation.

PAR. Recantation?—My lord? my master?

LAF. Ay; Is it not a language, I speak?

Though I have inserted the foregoing note, I do not profess to comprehend its meaning fully. Shakspeare used the words *expedience*, *expedient*, and *expediently*, in the sense of *haste*, *quick*, *expeditiously*. A *brief*, in ancient language, means any short and summary writing or proceeding. The "now-born brief" is only another phrase for "the contract recently and suddenly made. The ceremony of it (says the king) shall seem to hasten after its short preliminary, and be performed to-night," &c. STEVENS.

*Now-born*, the epithet in the old copy, prefixed to *brief*, unquestionably ought to be restored. The "now-born brief," is the *breve originale* of the feudal times, which, in this instance, formally notified the king's consent to the marriage of Bertram, his ward. HENLEY.

Our author often uses *brief* in the sense of a short note, or intimation concerning any business; and sometimes without the idea of writing. So, in the last Act of this play:

"— she told me

"In a sweet verbal *brief*;" &c.

Again, in the Prologue to Sir John Oldcastle, 1600:

"To stop which scruple, let this *brief* suffice:—

"It is no pamper'd glutton we present," &c.

The meaning therefore of the present passage, I believe, is: 'Good fortune, and the king's favour, smile on this short contract; the ceremonial part of which shall *immediately* pass,—*shall follow close on the troth now briefly plighted* between the parties, and be performed this night; the solemn feast shall be delayed to a future time.' MALONE.

<sup>9</sup> The old copy has the following singular continuation: "Parolles and Lafeu stay behind, commenting of this wedding." This could have been only the marginal note of a prompter, and was never designed to appear in print. STEVENS.

To *comment* means, seeming to make remarks. MALONE.

*PAR.* A most harsh one; and not to be understood without bloody succeeding. My master?

*LAF.* Are you companion to the count Rousillon?

*PAR.* To any count; to all counts; to what is man.

*LAF.* 'To what is count's man; count's master is of another style.

*PAR.* You are too old, sir; let it satisfy you, you are too old.

*LAF.* I must tell thee, sirrah, I write man; to which title age cannot bring thee.

*PAR.* What I dare too well do, I dare not do.

*LAF.* I did think thee, for two ordinaries<sup>1</sup>, to be a pretty wise fellow; thou didst make tolerable vent of thy travel; it might pass: yet the scarfs, and the bannerets, about thee, did manifoldly dissuade me from believing thee a vessel of too great a burden. I have now found thee; when I lose thee again, I care not: yet art thou good for nothing but taking up<sup>2</sup>; and that thou art scarce worth.

*PAR.* Hadst thou not the privilege of antiquity upon thee,——

*LAF.* Do not plunge thyself too far in anger, lest thou hasten thy trial; which if—Lord have mercy on thee for a hen! So, my good window of lattice, fare thee well; thy casement I need not open, for I look through thee. Give me thy hand.

*PAR.* My lord, you give me most egregious indignity.

*LAF.* Ay, with all my heart; and thou art worthy of it.

*PAR.* I have not, my lord, deserved it.

<sup>1</sup> — for two ordinaries,] While I sat twice with thee at table.

JOHNSON.

<sup>2</sup> — taking up;] To take up is to contradict, to call to account; as well as to pick off the ground. JOHNSON.

*LAF.* Yes, good faith, every dram of it; and I will not bate thee a scruple.

*PAR.* Well, I shall be wiser.

*LAF.* E'en as soon as thou canst, for thou hast to pull at a smack o' the contrary. If ever thou be'st bound in thy scarf, and beaten, thou shalt find what it is to be proud of thy bondage. I have a desire to hold my acquaintance with thee, or rather my knowledge; that I may say, in the default<sup>3</sup>, he is a man I know.

*PAR.* My lord, you do me most insupportable vexation.

*LAF.* I would it were hell-pains for thy sake, and my poor doing eternal: for doing I am past; as I will by thee, in what motion age will give me leave<sup>4</sup>. [*Exit.*

*PAR.* Well, thou hast a son shall take this disgrace off me<sup>5</sup>; scurvy, old, filthy, scurvy lord!—

<sup>3</sup> — in the default,] That is, *at a need*. JOHNSON.

<sup>4</sup> — for doing I am past; as I will by thee, in what motion age will give me leave.] The conceit, which is so thin that it might well escape a hasty reader, is in the word *past*—"I am *past*, as I will be *past* by thee." JOHNSON.

Lafeu means to say, "for doing I am past, as I will *pass* by thee, in what motion age will permit." Lafeu says, that he will *pass* by Parolles, not that he will be *passed* by him; and Lafeu is actually meant the person who goes out. M. MASON.

Dr. Johnson is, I believe, mistaken. Mr. Edwards has, I think, given the true reading of Lafeu's words. "I cannot do much, says Lafeu; doing I am *past*, as I will by thee in what motion age will give me leave; i. e. as I will *pass* by thee as fast as I am able:"—and he immediately goes out. It is a play on the word *past*: the conceit indeed is poor, but Shakspeare plainly meant it." MALONE.

*Doing* is here used obscenely. So, in Ben Jonson's translation of a passage in an Epigram of Petronius:

Brevis est, &c. et fœda voluptas.

"*Doing* a filthy pleasure is, and short." COLLINS.

<sup>5</sup> Well, thou hast a son shall take this disgrace off me;] This the poet makes Parolles speak alone; and this is nature. A



Well, I must be patient ; there is no fettering of authority. I'll beat him, by my life, if I can meet him with any convenience, an he were double and double a lord. I'll have no more pity of his age, than I would have of—I'll beat him, an if I could but meet him again.

*Re-enter LAFEU.*

*LAF.* Sirrah, your lord and master's married, there's news for you ; you have a new mistress.

*PAR.* I most unfeignedly beseech your lordship to make some reservation of your wrongs : He is my good lord : whom I serve above, is my master.

*LAF.* Who ? God ?

*PAR.* Ay, sir.

*LAF.* The devil it is, that's thy master. Why dost thou garter up thy arms o' this fashion ? dost make hose of thy sleeves ? do other servants so ? Thou wert best set thy lower part where thy nose stands. By mine honour, if I were but two hours younger, I'd beat thee : methinks, thou art a general offence, and every man should beat thee. I think, thou wast created for men to breathe themselves upon thee.

*PAR.* This is hard and undeserved measure, my lord.

*LAF.* Go to, sir ; you were beaten in Italy for picking a kernel out of a pomegranate ; you are a vagabond, and no true traveller : you are more saucy with lords, and honourable personages, than the heraldry of your birth and virtue gives you commission<sup>6</sup>. You are not worth another word, else I'd call you knave. I leave you. [*Exit*

coward should try to hide his poltroonery even from himself. An ordinary writer would have been glad of such an opportunity to bring him to confession. *WARBURTON.*

<sup>6</sup> — than the heraldry of your birth, &c.] In former copies :—  
“ than the commission of your birth and virtue gives you heraldry.”  
Sir Thomas Hanmer restored it. *JOHNSON.*

*Enter BERTRAM.*

*PAR.* Good, very good; it is so then.—Good, very good; let it be concealed a while.

*BER.* Undone, and forfeited to cares for ever!

*PAR.* What is the matter, sweet heart?

*BER.* Although before the solemn priest I have sworn,

I will not bed her.

*PAR.* What? what, sweet heart?

*BER.* O my Parolles, they have married me:—I'll to the Tuscan wars, and never bed her.

*PAR.* France is a dog-hole, and it no more merits The tread of a man's foot: to the wars!

*BER.* There's letters from my mother; what the import is,

I know not yet.

*PAR.* Ay, that would be known: To the wars, my boy, to the wars!

He wears his honour in a box unseen,  
That hugs his kicksy-wicksy here at home<sup>7</sup>;  
Spending his manly marrow in her arms,  
Which should sustain the bound and high curvet  
Of Mars's fiery steed: To other regions!  
France is a stable; we, that dwell in't, jades;  
Therefore, to the war!

*BER.* It shall be so; I'll send her to my house,  
Acquaint my mother with my hate to her,  
And wherefore I am fled; write to the king  
That which I durst not speak: His present gift  
Shall furnish me to those Italian fields,

<sup>7</sup> That hugs his KICKSY-WICKSY, &c.] Sir T. Hanmer, in his glossary, observes, that *kicksy-wicksy* is a made word in ridicule and disdain of a wife. Taylor, the water-poet, has a *poem* in disdain of his *debtors*, entitled, A kicksy-winsy, or a Lerry come-twang. GREY.

One nonsensical phrase is as good as another; the old copy has *kickie wickie*. BOSWELL.

Where noble fellows strike : War is no strife  
To the dark house, and the detested wife <sup>8</sup>.

*PAR.* Will this capricio hold in thee, art sure ?

*BER.* Go with me to my chamber, and advise me.  
I'll send her straight away : To-morrow <sup>9</sup>  
I'll to the wars, she to her single sorrow.

*PAR.* Why, these balls bound ; there's noise in  
it.—'Tis hard ;

A young man, married, is a man that's marr'd :  
Therefore away, and leave her bravely ; go :  
The king has done you wrong ; but, hush ! 'tis so.

[*Exeunt.*

<sup>8</sup> To the DARK HOUSE, &c.] The *dark house* is a house made gloomy by discontent. Milton says of *death* and the *king* of hell preparing to combat :

“ So frown'd the mighty combatants, that hell

“ Grew darker at their frown.” JOHNSON.

Perhaps this is the same thought we meet with in King Henry IV. only more solemnly expressed :

“ — he's as tedious

“ As is a tired horse, a railing wife,

“ Worse than a smoaky-house.”

The proverb originated before chimneys were in general use, which was not till the middle of Elizabeth's reign. See Piers Plowman, passus 17 :

“ Thre things there be that doe a man by strength

“ For to flye his owne house, as holy wryte sheweth :

“ That one is a wycked wife, that wyll not be chastysed ;

“ Her fere flyeth from her, for feare of her tonge :—

“ And when *smolke* and *smoulder* smight in his syghte,

“ It doth him worse than his *wyfe*, or wete to slepe ;

“ For *smolke* or *smoulder*, smiteth in his eyen

“ 'Til he be blear'd or blind,” &c.

The old copy reads—*detected* wife. Mr. Rowe made the correction. STEEVENS.

The emendation is fully supported by a subsequent passage :

“ 'Tis a hard bondage to become the wife

“ Of a *detesting* lord.” MALONE.

<sup>9</sup> I'll send her straight away : To-morrow —] As this line wants a foot, I suppose our author wrote—“ *Betimes* to-morrow.” So, in Macbeth :

“ — I will to-morrow,

“ *Betimes* I will,” &c. STEEVENS.

## SCENE IV.

The same. Another Room in the same.

*Enter HELENA and Clown.*

*HEL.* My mother greets me kindly : Is she well?

*CLO.* She is not well ; but yet she has her health : she's very merry ; but yet she is not well : but thanks be given, she's very well, and wants nothing i' the world ; but yet she is not well.

*HEL.* If she be very well, what does she ail, that she's not very well?

*CLO.* Truly, she's very well, indeed, but for two things.

*HEL.* What two things ?

*CLO.* One, that she's not in heaven, whither God send her quickly ! the other, that she's in earth, from whence God send her quickly !

*Enter PAROLLES.*

*PAR.* Bless you, my fortunate lady !

*HEL.* I hope, sir, I have your good will to have mine own good fortunes <sup>1</sup>.

*PAR.* You had my prayers to lead them on ; and to keep them on, have them still.—O, my knave ! How does my old lady ?

*CLO.* So that you had her wrinkles, and I her money, I would she did as you say.

*PAR.* Why, I say nothing.

*CLO.* Marry, you are the wiser man ; for many a man's tongue shakes out his master's undoing : To say nothing, to do nothing, to know nothing, and to have nothing, is to be a great part of your title ; which is within a very little of nothing.

<sup>1</sup> — fortunes.] Old copy—*fortune*. Corrected by Mr. Steevens. MALONE.

*PAR.* Away, thou'rt a knave.

*CLO.* You should have said, sir, before a knave thou art a knave; that is, before me thou art a knave: this had been truth, sir.

*PAR.* Go to, thou art a witty fool, I have found thee.

*CLO.* Did you find me in yourself, sir? or were you taught to find me? The search, sir, was profitable; and much fool may you find in you, even to the world's pleasure, and the increase of laughter.

*PAR.* A good knave, i' faith, and well fed<sup>2</sup>.—

Madam, my lord will go away to-night;

A very serious business calls on him.

The great prerogative and rite of love,

Which, as your due, time claims, he does acknowledge;

But puts it off to a compell'd restraint<sup>3</sup>;

Whose want, and whose delay, is strewd with sweets,

Which they distil now in the curbed time<sup>4</sup>,

To make the coming hour o'erflow with joy,

And pleasure drown the brim.

<sup>2</sup> — and WELL FED.] An allusion, perhaps, to the old saying—“Better fed than taught;” to which the Clown has himself alluded in a preceding scene:—“I will show myself *highly fed* and lowly taught.” RITSON.

<sup>3</sup> But puts it off to a compell'd restraint;] Thus the original and only authentick ancient copy. The editor of the third folio reads—*by* a compell'd restraint; and the alteration has been adopted by the modern editors; perhaps without necessity. Our poet might have meant, in his usual licentious manner, that Bertram puts off the completion of his wishes to a future day, *till* which he is *compelled to restrain* his desires. This, it must be confessed, is very harsh; but our author is often so licentious in his phraseology, that change on that ground alone is very dangerous. In King Henry VIII. we have a phraseology not very different:

“—All-souls day

“Is the *determin'd respite* of my wrongs.”

i. e. the day to which my wrongs are respited. MALONE.

*HEL.* What's his will else ?

*PAR.* That you will take your instant leave o' the king,

And make this haste as your own good proceeding,  
Strengthen'd with what apology you think  
May make it probable need <sup>5</sup>.

*HEL.* What more commands he ?

*PAR.* That, having this obtain'd, you presently  
Attend his further pleasure.

*HEL.* In every thing I wait upon his will.

*PAR.* I shall report it so.

*HEL.* I pray you.—Come, sirrah.  
[*Exeunt.*]

<sup>4</sup> Whose want, and whose delay, is strew'd with sweets,  
Which they distil now in the curbed time,  
To make the coming hour o'erflow with joy,  
And pleasure drown the brim,] The *sweets* with which that  
*want* is *strewed*, I suppose, are compliments and professions of  
kindness. JOHNSON.

The *sweets* which are distilled, by the restraint said to be imposed on Bertram, from "the want and delay of the great prerogative of love," are the sweets of *expectation*. Parolles is here speaking of Bertram's feelings during this "curbed time," not, as Dr. Johnson seems to have thought, of those of Helena. The following lines, in Troilus and Cressida, may prove the best comment on the present passage :

"I am giddy; *expectation* whirls me round.

"The *imaginary* relish is so *sweet*

"That it enchants my sense. What will it be,

"When that the watery palate *tastes indeed*

"Love's thrice-reputed nectar? Death, I fear me,

"Swooning destruction," &c. MALONE.

Johnson seems not to have understood this passage; the meaning of which is merely this:—"That the delay of the joys, and the expectation of them, would make them more delightful when they come." The *curbed time*, means the time of restraint. "Whose want," means "*the want of which.*" So, in The Two Noble Kinsmen, Theseus says:

"— A day or two

"Let us look sadly,—*in whose end,*

"The visages of bridegrooms we'll put on." M. MASON.

<sup>5</sup> — probable need.] A specious appearance of necessity.

JOHNSON.

## SCENE V.

Another Room in the same.

*Enter LAFEU and BERTRAM.*

*LAF.* But, I hope, your lordship thinks not him a soldier.

*BER.* Yes, my lord, and of very valiant approof.

*LAF.* You have it from his own deliverance.

*BER.* And by other warranted testimony.

*LAF.* Then my dial goes not true; I took this lark for a bunting<sup>6</sup>.

*BER.* I do assure you, my lord, he is very great in knowledge, and accordingly valiant.

*LAF.* I have then sinned against his experience, and transgressed against his valour; and my state that way is dangerous, since I cannot yet find in my heart to repent. Here he comes; I pray you, make us friends. I will pursue the amity.

*Enter PAROLLES.*

*PAR.* These things shall be done, sir.

[*To BERTRAM.*]

<sup>6</sup> — a BUNTING.] This word is mentioned in Lyly's *Love's Metamorphosis*, 1601: "—but foresters think all birds to be *buntings*." Barrett's *Alvearie, or Quadruple Dictionary*, 1580, gives this account of it: "Terraneola et rubetra, avis alaude similis, &c. Dicta terraneola quod non in arboribus, sed in terra versetur et nidificet." The following proverb is in Ray's *Collection*: "A gosshawk beats not a *bunting*." STEEVENS.

"I took this LARK for a BUNTING.] This is a fine discrimination between the possessor of courage, and him that only has the appearance of it.

The *bunting* is, in feather, size, and form, so like the *sky-lark*, as to require nice attention to discover the one from the other; it also ascends and sinks in the air nearly in the same manner: but it has little or no song, which gives estimation to the *sky-lark*.

J. JOHNSON.

*LAF.* Pray you, sir, who's his tailor?

*PAR.* Sir?

*LAF.* O, I know him well: Ay, sir; he, sir, is a good workman, a very good tailor.

*BER.* Is she gone to the king?

[*Aside to PAROLLES.*

*PAR.* She is.

*BER.* Will she away to-night?

*PAR.* As you'll have her.

*BER.* I have writ my letters, casketed my treasure,

Given order for our horses; and to-night,  
When I should take possession of the bride,—  
And, ere I do begin,—

*LAF.* A good traveller is something at the latter end of a dinner; but one that lies three-thirds<sup>7</sup>, and uses a known truth to pass a thousand nothings with, should be once heard, and thrice beaten.— God save you, captain.

*BER.* Is there any unkindness between my lord and you, monsieur?

*PAR.* I know not how I have deserved to run into my lord's displeasure.

*LAF.* You have made shift to run into't, boots and spurs and all, like him that leaped into the custard<sup>8</sup>; and out of it you'll run again, rather than suffer question for your residence.

<sup>7</sup> A good traveller is something at the latter end of a dinner; but one that lies three thirds, &c.] So, in Marlowe's King Edward II. 1598:

"Gav. What art thou?

"<sup>2</sup> Poor Man. A traveller.

"Gav. Let me see; thou would'st well

"To wait on my trencher, and tell me lies at dinner-time."

MALONE.

<sup>8</sup> You have made shift to run into't, BOOTS and SPURS and all, like him that LEAPED into the CUSTARD;] This odd allusion is not introduced without a view to satire. It was a foolery practised at city entertainments, whilst the jester or zany was in vogue,



**BER.** It may be, you have mistaken him, my lord.

**LAF.** And shall do so ever, though I took him at his prayers. Fare you well, my lord ; and believe this of me, There can be no kernel in this light nut ; the soul of this man is his clothes : trust him not in matter of heavy consequence ; I have kept of them tame, and know their natures.—Farewell, monsieur : I have spoken better of you, than you have or will to deserve<sup>9</sup> at my hand ; but we must do good against evil. [Exit.]

**PAR.** An idle lord, I swear.

**BER.** I think so.

**PAR.** Why, do you not know him ?

**BER.** Yes, I do know him well ; and common speech  
Gives him a worthy pass. Here comes my clog.

*Enter HELENA.*

**HEL.** I have, sir, as I was commanded from you, Spoke with the king, and have procur'd his leave

for him to jump into a large deep custard, set for the purpose, “to set on a quantity of barren spectators to laugh,” as our poet says in his Hamlet. I do not advance this without some authority ; and a quotation from Ben Jonson will very well explain it :

“He may perchance, in tail of a sheriff's dinner,

“Skip with a rhyme o' the table, from New-nothing,

“And take his *Almain-leap* into a custard,

“Shall make my lady mayoress, and her sisters,

“Laugh all their hoods over their shoulders.”

*Devil's An Ass*, Act I. Sc. I. THEOBALD.

<sup>9</sup> — than you have or will deserve —] The oldest copy erroneously reads—“have or will to deserve.” STEEVENS.

Something seems to have been omitted ; but I know not how to rectify the passage. Perhaps we should read—“than you have *qualities* or will to deserve.” The editor of the second folio reads—“than you have or will deserve—.” MALONE.

“Than you have [deserved] or are willing to deserve in future.”

BOSWELL.

For present parting ; only, he desires  
Some private speech with you.

*BER.* I shall obey his will.  
You must not marvel, Helen, at my course,  
Which holds not colour with the time, nor does  
The ministration and required office  
On my particular : prepar'd I was not  
For such a business ; therefore am I found  
So much unsettled : This drives me to entreat  
you,

That presently you take your way for home ;  
And rather muse, than ask, why I entreat you<sup>1</sup> :  
For my respects are better than they seem ;  
And my appointments have in them a need,  
Greater than shows itself, at the first view,  
To you that know them not. This to my mother :  
[Giving a letter.

'Twill be two days ere I shall see you ; so  
I leave you to your wisdom.

*HEL.* Sir, I can nothing say,  
But that I am your most obedient servant.

*BER.* Come, come, no more of that.

*HEL.* And ever shall  
With true observance seek to eke out that,  
Wherein toward me my homely stars have fail'd  
To equal my great fortune.

*BER.* Let that go :  
My haste is very great : Farewell ; hie home.

*HEL.* Pray, sir, your pardon.

*BER.* Well, what would you say ?

*HEL.* I am not worthy of the wealth I owe<sup>2</sup> ;  
Nor dare I say, 'tis mine ; and yet it is ;

<sup>1</sup> And rather MUSE, &c.] To muse is to wonder. So, in Macbeth :

"Do not muse at me, my most worthy friends." STEVENS.

<sup>2</sup> — the wealth I owe ;] i. e. I own, possess. STEVENS.

But, like a timorous thief, most fain would steal  
What law does vouch mine own.

*BER.* What would you have ?

*HEL.* Something; and scarce so much:—nothing,  
indeed.—

I would not tell you what I would : my lord—'faith,  
yes ;—

Strangers, and foes, do sunder, and not kiss.

*BER.* I pray you, stay not, but in haste to horse.

*HEL.* I shall not break your bidding, good my  
lord.

*BER.* Where are my other men, monsieur?—  
Farewell<sup>3</sup>. [*Exit HELENA.*

Go thou toward home ; where I will never come,  
Whilst I can shake my sword, or hear the drum :—  
Away, and for our flight.

*PAR.* Bravely, coragio !

[*Exeunt.*

### ACT III. SCENE I.

Florence. A Room in the Duke's Palace.

*Flourish.* Enter the Duke of Florence, attended ;  
two French Lords, and others.

*DUKE.* So that, from point to point, now have  
you heard

<sup>3</sup> Where are my other men, MONSIEUR?—FAREWELL.] In former copies :

“ *Hel.* Where are my other men? *Monsieur, farewell.*”

What other men is Helen here enquiring after? Or who is she supposed to ask for them? The old Countess, 'tis certain, did not send her to the court without some attendants ; but neither the Clown, nor any of her retinue, are now upon the stage : Bertram, observing Helen to linger fondly, and wanting to shift her off, puts on a show of haste, asks Parolles for his servants, and then gives his wife an abrupt dismissal. *TROBOLD.*

The fundamental reasons of this war ;  
Whose great decision hath much blood let forth,  
And more thirsts after.

1 *LORD.* Holy seems the quarrel  
Upon your grace's part ; black and fearful  
On the opposer.

*DUKE.* Therefore we marvel much, our cousin  
France  
Would, in so just a business, shut his bosom  
Against our borrowing prayers.

2 *LORD.* Good my lord,  
The reasons of our state I cannot yield<sup>4</sup>,  
But like a common and an outward man<sup>5</sup>,  
That the great figure of a council frames  
By self-unable motion<sup>6</sup> : therefore dare not  
Say what I think of it ; since I have found  
Myself in my uncertain grounds to fail  
As often as I guess'd.

*DUKE.* Be it his pleasure.

2 *LORD.* But I am sure, the younger of our  
nature<sup>7</sup>,  
That surfeit on their ease, will, day by day,  
Come here for physick.

<sup>4</sup> — I cannot YIELD,] I cannot inform you of the reasons.

JOHNSON.

Thus, in Antony and Cleopatra :

“ If you say so, villain, thou kill'st thy mistress :

“ But well and free,

“ If thou so *yield* him, there is gold—.” STEEVENS.

<sup>5</sup> — an OUTWARD man,] i. e. one not in the secret of affairs.

WARBURTON.

So, *inward* is *familiar*, admitted to secrets. “ I was an *inward*  
of his.” *Measure for Measure*. JOHNSON.

<sup>6</sup> By self-unable MOTION:] We should read *notion*.

WARBURTON.

This emendation has also been recommended by Mr. Upton.

STEEVENS.

<sup>7</sup> — the younger of our NATURE,] i. e. as we say at present,  
*our young fellows*. The modern editors read—*nation*. I have re-  
stored the old reading. STEEVENS.

**DUKE.** Welcome shall they be ;  
 And all the honours, that can fly from us,  
 Shall on them settle. You know your places well ;  
 When better fall, for your avails they fell :  
 To-morrow to the field. [*Flourish. Exeunt.*]

## SCENE II.

Rousillon. A Room in the Countess's Palace.

*Enter Countess and Clown.*

**COUNT.** It hath happened all as I would have had it, save, that he comes not along with her.

**CLO.** By my troth, I take my young lord to be a very melancholy man.

**COUNT.** By what observance, I pray you ?

**CLO.** Why, he will look upon his boot, and sing ; mend the ruff, and sing<sup>8</sup> ; ask questions, and sing ; pick his teeth, and sing : I know a man that had this trick of melancholy, sold a goodly manor for a song<sup>9</sup>.

**COUNT.** Let me see what he writes, and when he means to come. [*Opening a letter.*]

<sup>8</sup> *Clo.* Why, he will look upon his boot, and sing ; mend the RUFF, and sing ;] The tops of the boots, in our author's time, turned down, and hung loosely over the leg. The folding is what the Clown means by the *ruff*. Ben Jonson calls it *ruffle* ; and perhaps it should be so here. " Not having leisure to put off my silver spurs, one of the rowels catch'd hold of the *ruffle* of my boot." *Every Man out of his Humour*, Act IV. Sc. VI.

WHALLEY.

To this fashion Bishop Earle alludes in his *Characters*, 1638, sign. E 10 : " He has learnt to *ruffle* his face from his *boote* ; and takes great delight in his walk to heare his spurs gingle."

MALONE.

<sup>9</sup> — SOLD a goodly manor for a song.] The old copy reads— " hold a goodly." The emendation was made in the third folio.

MALONE.

**CLO.** I have no mind to Isbel, since I was at court: our old ling and our Isbels o' the country are nothing like your old ling and your Isbels o' the court: the brains of my Cupid's knocked out; and I begin to love, as an old man loves money, with no stomach.

**COUNT.** What have we here?

**CLO.** E'en that<sup>1</sup> you have there. [Exit.

**COUNT.** [Reads.] *I have sent you a daughter-in-law: she hath recovered the king, and undone me. I have wedded her, not bedded her; and sworn to make the not eternal. You shall hear, I am run away; know it, before the report come. If there be breadth enough in the world, I will hold a long distance. My duty to you.*

*Your unfortunate son,*

**BERTRAM.**

This is not well, rash and unbridled boy,  
To fly the favours of so good a king;  
To pluck his indignation on thy head,  
By the misprizing of a maid too virtuous  
For the contempt of empire.

*Re-enter Clown.*

**CLO.** O madam, yonder is heavy news within, between two soldiers and my young lady.

**COUNT.** What is the matter?

**CLO.** Nay, there is some comfort in the news, some comfort; your son will not be killed so soon as I thought he would.

**COUNT.** Why should he be kill'd?

**CLO.** So say I, madam, if he run away, as I hear he does: the danger is in standing to't; that's the loss of men, though it be the getting of children.

<sup>1</sup> *Clo.* E'EN that—] Old copy—*In* that. Corrected by Mr. Theobald. MALONE.

Here they come, will tell you more : for my part,  
I only hear, your son was run away. [*Exit Clown.*]

*Enter HELENA and two Gentlemen.*

1 *GEN.* Save you, good madam.

*HEL.* Madam, my lord is gone, for ever gone.

2 *GEN.* Do not say so.

*COUNT.* Think upon patience.—'Pray you, gentlemen,—

I have felt so many quirks of joy, and grief,  
That the first face of neither, on the start,  
Can woman me<sup>2</sup> unto't :—Where is my son, I pray  
you ?

2 *GEN.* Madam, he's gone to serve the duke of  
Florence :

We met him thitherward ; from thence we came,  
And, after some despatch in hand at court,  
Thither we bend again.

*HEL.* Look on his letter, madam ; here's my  
passport.

[*Reads.*] *When thou canst get the ring upon my  
finger<sup>3</sup>, which never shall come off, and show*

<sup>2</sup> Can woman me —] i. e. affect me suddenly and deeply, as  
my sex are usually affected. STEEVENS.

So, in Henry V. :

“ And all the woman came into my eyes.” MALONE.

<sup>3</sup> *When thou canst get the ring upon my finger.*] i. e. When  
thou canst get the ring, which is on my finger, into thy possession.  
The Oxford editor, who took it the other way, to signify, when  
thou canst get it on upon my finger, very sagaciously alters it to  
—“ When thou canst get the ring from my finger.”

WARBURTON.

I think Dr. Warburton's explanation sufficient ; but I once read  
it thus : ‘ When thou canst get the ring upon thy finger, which  
never shall come off mine.’ JOHNSON.

Dr. Warburton's explanation is confirmed incontestably by these  
lines in the fifth Act, in which Helena again repeats the substance  
of this letter :

*me a child begotten of thy body, that I am father to, then call me husband: but in such a then I write a never.*

This is a dreadful sentence.

COUNT. Brought you this letter, gentlemen?

1 GEN. Ay, madam;

And, for the contents' sake, are sorry for our pains.

COUNT. I pr'ythee, lady, have a better cheer;  
If thou engrossest all the griefs are thine,  
Thou robb'st me of a moiety<sup>4</sup>: He was my son;  
But I do wash his name out of my blood,  
And thou art all my child.—Towards Florence is  
he?

2 GEN. Ay, madam.

COUNT. And to be a soldier?

2 GEN. Such is his noble purpose: and, believe't,  
The duke will lay upon him all the honour  
That good convenience claims.

COUNT. Return you thither?

1 GEN. Ay, madam, with the swiftest wing of  
speed.

HEL. [Reads.] *Till I have no wife, I have  
nothing in France.*

'Tis bitter.

COUNT. Find you that there?

"——— there is your ring;

"And, look you, here's your letter; this it says:

"*When from my finger you can get this ring,*" &c.

MALONE.

<sup>4</sup> If thou engrossest all the griefs ARE thine,

Thou robb'st me of a moiety:] We should certainly read:

"—— all the griefs *as* thine,"

instead of—"are thine." M. MASON.

This sentiment is elliptically expressed, but, I believe, means no more than—"If thou keepest all thy sorrows to thyself;" i. e. "all the griefs *that* are thine," &c. STEEVENS.



*HEL.* Ay, madam.

*I GEN.* 'Tis but the boldness of his hand, haply,  
Which his heart was not consenting to.

*COUNT.* Nothing in France, until he have no  
wife!

There's nothing here, that is too good for him,  
But only she; and she deserves a lord,  
That twenty such rude boys might tend upon,  
And call her hourly, mistress. Who was with him?

*I GEN.* A servant only, and a gentleman  
Which I have some time known.

*COUNT.* Parolles, was't not?

*I GEN.* Ay, my good lady, he.

*COUNT.* A very tainted fellow, and full of wick-  
edness.

My son corrupts a well-derived nature  
With his inducement.

*I GEN.* Indeed, good lady,  
The fellow has a deal of that, too much,  
Which holds him much to have<sup>5</sup>.

*COUNT.* You are welcome, gentlemen.  
I will entreat you, when you see my son,  
To tell him, that his sword can never win  
The honour that he loses: more I'll entreat you  
Written to bear along.

*2 GEN.* We serve you, madam,  
In that and all your worthiest affairs.

<sup>5</sup> — a deal of that, too much,

Which holds him much to have.] That is, his vices stand  
him in stead. Helen had before delivered this thought in all the  
beauty of expression:

“ — I know him a notorious liar;

“ Think him a great way fool, solely a coward;

“ Yet these fix'd evils sit so fit in him,

“ That they take place, when virtue's steely bones

“ Look bleak in the cold wind—.” *WARBURTON.*

Mr. Heath thinks that the meaning is, this fellow hath a deal  
too much of *that* which alone can hold or judge that he has much  
in him; i. e. folly and ignorance. *MALONE.*

COUNT. Not so, but as we change our courtesies<sup>6</sup>.  
Will you draw near ?

[*Exeunt Countess and Gentlemen.*]

HEL. Till I have no wife, I have nothing in  
France.

Nothing in France, until he has no wife !  
Thou shalt have none, Rousillon, none in France,  
Then hast thou all again. Poor lord ! is't I  
That chase thee from thy country, and expose  
Those tender limbs of thine to the event  
Of the none-sparing war ? and is it I  
That drive thee from the sportive court, where thou  
Wast shot at with fair eyes, to be the mark  
Of smoky muskets ? O you leaden messengers,  
That ride upon the violent speed of fire,  
Fly with false aim ; move the still-piecing air,  
That sings with piercing<sup>7</sup>, do not touch my lord !

<sup>6</sup> Not so, &c.] The gentlemen declare that they are servants to the Countess ; she replies,—No otherwise than as she returns the same offices of civility. JOHNSON.

<sup>7</sup> — MOVE the STILL-PIECING air,

That sings with piercing,] The words are here oddly shuffled into nonsense. We should read :

“ — pierce the still-moving air,  
“ That sings with piercing.”

i. e. pierce the air, which is in perpetual motion, and suffers no injury by piercing. WARBURTON.

The old copy reads—“ the still-peering air.”

Perhaps we might better read :

“ — the still-piecing air.”

i. e. the air that closes immediately. This has been proposed already, but I forget by whom. STEVENS.

*Piece* was formerly spelt—*peece* : so that there is but the change of one letter. See *Twelfth-Night*, first folio, p. 262 :

“ Now, good Cesario, but that *peece* of song—.”

So (as Lord Chedworth has remarked) in *The Wisdom of Solomon*, v. 12 : “ Or like as when an arrow is shot at a mark, it parteth the air, which immediately cometh together again, so that a man cannot tell where it went through—.”

MALONE.

I have no doubt that *still-piecing* was Shakspeare's word. But the passage is not yet quite sound. We should read, I believe,

Whoever shoots at him, I set him there ;  
 Whoever charges on his forward breast,  
 I am the caitiff, that do hold him to it ;  
 And, though I kill him not, I am the cause  
 His death was so effected : better 'twere,  
 I met the ravin lion<sup>8</sup> when he roar'd  
 With sharp constraint of hunger ; better 'twere  
 That all the miseries, which nature owes,  
 Were mine at once : No, come thou home, Rou-  
 sillon,

Whence honour but of danger wins a scar<sup>9</sup>,  
 As oft it loses all ; I will be gone :  
 My being here it is, that holds thee hence :  
 Shall I stay here to do't ? no, no, although  
 The air of paradise did fan the house,  
 And angels offic'd all : I will be gone ;  
 That pitiful rumour may report my flight,  
 To console thine ear. Come, night ; end, day !  
 For, with the dark, poor thief, I'll steal away.

[*Exit.*]

“ — rove the still-piecing air.”

i. e. “ fly at random through.” The allusion is to *shooting at rovers* in archery, which was shooting without any particular aim.

TYRWHITT.

Mr. Tyrwhitt's reading destroys the designed antithesis between *move* and *still* ; nor is he correct in his definition of *roving*, which is not shooting without a *particular aim*, but at *marks of uncertain lengths*. DOUCE.

<sup>8</sup> — the RAVIN lion —] i. e. the *ravenous* or *ravening* lion. To *ravin* is to swallow voraciously: MALONE.

See Macbeth, Act IV. Sc. I. STEEVENS.

<sup>9</sup> Whence honour but of danger, &c.] The sense is, from that abode, where all the advantages that honour usually reaps from the danger it rushes upon, is only a scar in testimony of its bravery, as, on the other hand, it often is the cause of losing all, even life itself. HEATH.

## SCENE III.

Florence. Before the Duke's Palace.

*Flourish. Enter the Duke of Florence, BERTRAM, Lords, Officers, Soldiers, and others.*

**DUKE.** The general of our horse thou art ; and we,  
Great in our hope, lay our best love and credence,  
Upon thy promising fortune.

**BER.** Sir, it is  
A charge too heavy for my strength ; but yet  
We'll strive to bear it for your worthy sake,  
To the extreme edge of hazard <sup>1</sup>.

**DUKE.** Then go thou forth ;  
And fortune play upon thy prosperous helm <sup>2</sup>,  
As thy auspicious mistress !

**BER.** This very day,  
Great Mars, I put myself into thy file :  
Make me but like my thoughts ; and I shall prove  
A lover of thy drum, hater of love. [*Exeunt.*]

<sup>1</sup> We'll strive to BEAR it for your worthy sake,  
To the extreme EDGE of hazard.] So, in our author's 116th  
Sonnet :

" But bears it out even to the edge of doom." MALONE.

Milton has borrowed this expression, Par. Reg. b. i. :

" You see our danger on the utmost edge

" Of hazard." STEEVENS.

<sup>2</sup> And FORTUNE PLAY upon thy prosperous HELM,] So, in King  
Richard III. :

" Fortune and victory sit on thy helm !"

Again, in King John :

" And victory with little loss doth play

" Upon the dancing banners of the French." STEEVENS.

## SCENE IV.

Rousillon. A Room in the Countess's Palace.

*Enter Countess and Steward.*

COUNT. Alas! and would you take the letter of her?

Might you not know, she would do as she has done, By sending me a letter? Read it again.

STEW. *I am Saint Jaques' pilgrim,<sup>3</sup> thither gone;  
Ambitious love hath so in me offended,  
That bare-foot plod I the cold ground upon,  
With fainted vow my faults to have amended.  
Write, write, that, from the bloody course of war,  
My dearest master, your dear son may hie;  
Bless him at home in peace, whilst I from far,  
His name with zealous fervour sanctify:  
His taken labours bid him me forgive;  
I, his despiteful Juno<sup>4</sup>, sent him forth  
From courtly friends, with camping foes to live,  
Where death and danger dog the heels of worth:  
He is too good and fair for Death and me;  
Whom I myself embrace, to set him free.*

COUNT. Ah, what sharp stings are in her mildest words!—

<sup>3</sup> — *Saint JAQUES' pilgrim,*] I do not remember any place famous for pilgrimages consecrated in Italy to St. James, but it is common to visit St. James of Compostella, in Spain. Another saint might easily have been found, Florence being somewhat out of the road from Rousillon to Compostella. JOHNSON.

From Dr. Heylin's *France Painted to the Life*, 8vo. 1656, p. 270, 276, we learn that at Orleans was a church dedicated to St. Jacques, to which Pilgrims formerly used to resort, to adore a part of the cross pretended to be found there. REED.

<sup>4</sup> — *Juno,*] Alluding to the story of Hercules. JOHNSON.

Rinaldo, you did never lack advice so much <sup>5</sup> ;  
 As letting her pass so ; had I spoke with her,  
 I could have well diverted her intents,  
 Which thus she hath prevented.

*STEW.* Pardon me, madam :  
 If I had given you this at over-night,  
 She might have been o'erta'en ; and yet she writes,  
 Pursuit would be but vain.

*COUNT.* What angel shall  
 Bless this unworthy husband ? he cannot thrive,  
 Unless her prayers, whom heaven delights to hear,  
 And loves to grant, relieve him from the wrath  
 Of greatest justice.—Write, write, Rinaldo,  
 To this unworthy husband of his wife ;  
 Let every word weigh heavy of her worth,  
 That he does weigh too light <sup>6</sup> : my greatest grief,  
 Though little he do feel it, set down sharply.  
 Despatch the most convenient messenger :—  
 When, haply, he shall hear that she is gone,  
 He will return ; and hope I may, that she,  
 Hearing so much, will speed her foot again,  
 Led hither by pure love : which of them both  
 Is dearest to me, I have no skill in sense  
 To make distinction :—Provide this messenger :—  
 My heart is heavy, and mine age is weak ;  
 Grief would have tears, and sorrow bids me speak.

[*Exeunt.*]

<sup>5</sup> — lack ADVICE SO MUCH,] *Advice*, is *discretion* or *thought*.

JOHNSON.

So, in King Henry V. :

“ And, on his more *advice* we pardon him.” STREVEENS.

<sup>6</sup> That he does WEIGH too light :] To *weigh* here means to *value*, or *esteem*. So, in *Love's Labour's Lost* :

“ You *weigh* me not, O, that's you care not for me.”

MALONE.

## SCENE V.

Without the Walls of Florence.

*A tucket afar off. Enter an old Widow of Florence, DIANA, VIOLENTA, MARIANA, and other Citizens.*

*WID.* Nay, come; for if they do approach the city, we shall lose all the sight.

*DIA.* They say, the French count has done most honourable service.

*WID.* It is reported that he has taken their greatest commander: and that with his own hand he slew the duke's brother. We have lost our labour; they are gone a contrary way: hark! you may know by their trumpets.

*MAR.* Come, let's return again, and suffice ourselves with the report of it. Well, Diana, take heed of this French earl: the honour of a maid is her name; and no legacy is so rich as honesty.

*WID.* I have told my neighbour, how you have been solicited by a gentleman his companion.

*MAR.* I know that knave; hang him! one Parrolles: a filthy officer he is in those suggestions for the young earl<sup>7</sup>.—Beware of them, Diana; their promises, enticements, oaths, tokens, and all these engines of lust, are not the things they go under<sup>8</sup>: many a maid hath been seduced by them: and the misery is, example, that so terrible shows in the

<sup>7</sup> — those suggestions for the young earl.] *Suggestions* are temptations. So, in *Love's Labour's Lost*:

"*Suggestions* are to others as to me." STEEVENS.

<sup>8</sup> — are not the things they go under:] They are not really so true and sincere, as in appearance they seem to be.

THEOBALD.

*To go under* the name of any thing is a known expression. The meaning is, they are not the things for which their names would make them pass. JOHNSON.

wreck of maidenhood, cannot for all that dissuade succession, but that they are limed with the twigs that threaten them. I hope, I need not to advise you further; but, I hope, your own grace will keep you where you are, though there were no further danger known, but the modesty which is so lost.

*DIA.* You shall not need to fear me.

*Enter HELENA, in the dress of a Pilgrim.*

*WID.* I hope so.—Look, here comes a pilgrim: I know she will lie at my house: thither they send one another: I'll question her.—

God save you, pilgrim! Whither are you bound?

*HEL.* To Saint Jaques le grand.

Where do the palmers<sup>9</sup> lodge, I do beseech you?

*WID.* At the Saint Francis here, beside the port.

*HEL.* Is this the way?

*WID.* Ay, marry, is it.—Hark you!

[*A march afar off.*

They come this way:—If you will tarry, holy pilgrim<sup>1</sup>,

But till the troops come by,

I will conduct you where you shall be lodg'd;

The rather, for, I think, I know your hostess

As ample as myself.

<sup>9</sup> — palmers —] Pilgrims that visited holy places; so called from a staff, or bough of palm they were wont to carry, especially such as had visited the holy places at Jerusalem. "A pilgrim and a palmer differed thus: a *pilgrim* had some dwelling-place, the *palmer* none; the *pilgrim* travelled to some certain place, the *palmer* to all, and not to any one in particular; the *pilgrim* might go at his own charge, the *palmer* must profess wilful poverty; the *pilgrim* might give over his profession, the *palmer* must be constant, till he had the *palm*; that is, victory over his ghostly enemies, and life by death." Blount's *Glossography*, voce *Pilgrim*. REED.

<sup>1</sup> — HOLY pilgrim,] The interpolated epithet *holy*, which adds nothing to our author's sense, and is injurious to his metre, may be safely omitted. STEEVENS.



*HEL.* Is it yourself?

*WID.* If you shall please so, pilgrim.

*HEL.* I thank you, and will stay upon your leisure.

*WID.* You came, I think, from France?

*HEL.* I did so.

*WID.* Here you shall see a countryman of yours, That has done worthy service.

*HEL.* His name, I pray you.

*DIA.* The count Rousillon; Know you such a one?

*HEL.* But by the ear, that hears most nobly of him:

His face I know not.

*DIA.* Whatsoe'er he is,

He's bravely taken here. He stole from France, As 'tis reported, for the king<sup>2</sup> had married him Against his liking: Think you it is so?

*HEL.* Ay, surely, mere the truth<sup>3</sup>; I know his lady.

*DIA.* There is a gentleman, that serves the count, Reports but coarsely of her.

*HEL.* What's his name?

*DIA.* Monsieur Parolles.

*HEL.* O, I believe with him,

In argument of praise, or to the worth Of the great count himself, she is too mean To have her name repeated; all her deserving Is a reserved honesty, and that I have not heard examin'd<sup>4</sup>.

*DIA.* Alas, poor lady!

<sup>2</sup> — FOR the king, &c.] *For*, in the present instance, signifies *because*. So, in *Othello*:

“ — and great business scant,

“ *For* she is with me.” STEEVENS.

<sup>3</sup> — MERE the truth;] The exact, the *entire* truth. MALONE.

<sup>4</sup> — examin'd.] That is, *questioned, doubted*. JOHNSON.

'Tis a hard bondage, to become the wife  
Of a detesting lord.

*WID.* I write good creature<sup>5</sup>: wheresoe'er she is,  
Her heart weighs sadly: this young maid might do  
her

A shrewd turn, if she pleas'd.

*HEL.* How do you mean?  
May be, the amorous count solicits her  
In the unlawful purpose.

*WID.* He does, indeed;  
And brokes<sup>6</sup> with all that can in such a suit  
Corrupt the tender honour of a maid:  
But she is arm'd for him, and keeps her guard  
In honestest defence.

*Enter with drum and colours, a party of the Florentine army, BERTRAM, and PAROLLES.*

*MAR.* The gods forbid else!

*WID.* So, now they come:—  
That is Antonio, the duke's eldest son;  
That, Escalus.

*HEL.* Which is the Frenchman?

*DIA.* He;  
That with the plume: 'tis a most gallant fellow;  
I would he lov'd his wife: if he were honest,

<sup>5</sup> I WRITE good creature;] I formerly imagined this to be an error, and proposed to read—a *right* good creature; but I am now convinced I was mistaken, and that the text is correct. So, in King Lear, vol. x. p. 261:

“About it and *write* happy when thou hast done.”

So, in Ram Alley:

“—— I never saw a man

“That sooner would captive my thoughts

“Since I *writ* widow.” MALONE.

<sup>6</sup> — brokes —] Deals as a *broker*. JOHNSON.

To *broke* is to deal with panders. A *broker*, in our author's time, meant a bawd or pimp. See a note on Hamlet, Act I. Sc. III. MALONE.

He were much goodlier : Is't not a handsome gentleman ?

*HEL.* I like him well.

*DIA.* 'Tis pity, he is not honest : Yond's that same knave,

That leads him to these places<sup>7</sup> ; were I his lady, I'd poison that vile rascal.

*HEL.* Which is he ?

*DIA.* That jack-an-apes with scarfs : Why is he melancholy ?

*HER.* Perchance he's hurt i' the battle.

*PAR.* Lose our drum ! well.

*MAR.* He's shrewdly vexed at something : Look, he has spied us.

*WID.* Marry, hang you !

*MAR.* And your courtesy, for a ring-carrier !

[*Exeunt BERTRAM, PAROLLES, Officers, and Soldiers.*]

*WID.* The troop is past : Come, pilgrim, I will bring you

Where you shall host : of enjoin'd penitents  
There's four or five, to great Saint Jaques bound,  
Already at my house.

*HEL.* I humbly thank you :  
Please it this matron, and this gentle maid,  
To eat with us to-night, the charge, and thank-  
ing,

Shall be for me ; and, to requite you further,

7 — Yond's that same knave,

That leads him to these PLACES ;] What *places* ? Have they been talking of brothels ; or, indeed, of any particular locality ? I make no question but our author wrote :

“That leads him to these *paces*.”

i. e. such irregular steps, to courses of debauchery, to not loving his wife. THEOBALD.

The *places* are, apparently, where he

“ — brokes with all, that can in such a suit

“ Corrupt the tender honour of a maid.” STEVENS.

I will bestow some precepts on this<sup>8</sup> virgin,  
Worthy the note.

*BOTH.* We'll take your offer kindly.

[*Exeunt.*]

SCENE VI.

Camp before Florence.

*Enter BERTRAM, and the two French Lords.*

1 *LORD.* Nay, good my lord, put him to't; let him have his way.

2 *LORD.* If your lordship find him not a *hilding*<sup>9</sup>, hold me no more in your respect.

1 *LORD.* On my life, my lord, a bubble.

*BER.* Do you think, I am so far deceived in him?

1 *LORD.* Believe it, my lord, in mine own direct knowledge, without any malice, but to speak of him as my kinsman, he's a most notable coward, an infinite and endless liar, an hourly promise-breaker, the owner of no one good quality worthy your lordship's entertainment.

2 *LORD.* It were fit you knew him; lest, reposing too far in his virtue, which he hath not, he might, at some great and trusty business, in a main danger, fail you.

*BER.* I would, I knew in what particular action to try him.

2 *LORD.* None better than to let him fetch off

<sup>8</sup> — ON this —] Old copy—*of* this. Corrected in the second folio. MALONE.

<sup>9</sup> — a *HILDING*,] A *hilding* is a paltry, cowardly fellow. So, in King Henry V.:

“To purge the field from such a *hilding* foe.” STEEVENS.  
See note on The Second Part of K. Henry IV. Act I. Sc. I.

REED.

his drum, which you hear him so confidently undertake to do.

1 *LORD.* I, with a troop of Florentines, will suddenly surprize him ; such I will have, whom, I am sure, he knows not from the enemy : we will bind and hood-wink him so, that he shall suppose no other but that he is carried into the leaguer of the adversaries<sup>9</sup>, when we bring him to our tents : Be but your lordship present at his examination ; if he do not, for the promise of his life, and in the highest compulsion of base fear, offer to betray you, and deliver all the intelligence in his power against you, and that with the divine forfeit of his soul upon oath, never trust my judgment in any thing.

2 *LORD.* O for the love of laughter, let him fetch his drum ; he says, he has a stratagem for't : when your lordship sees the bottom of his<sup>1</sup> success in't, and to what metal this counterfeit lump of ore<sup>2</sup> will be melted, if you give him not John Drum's entertainment<sup>3</sup>, your inclining cannot be removed. Here he comes.

<sup>9</sup> — he's carried into the LEAGUER of the adversaries,] i. e. *camp.* " They will not vouchsafe in their speaches or writings to use our ancient termes belonging to matters of warre, but doo call a campe by the Dutch name of *Legar* ; nor will not afford to say, that such a towne or such a fort is besieged, but that it is *belegard.*" *Sir John Smythe's Discourses, &c.* 1590, fo. 2.

DOUCE.

<sup>1</sup> — of HIS —] Old copy—of *this.* Corrected by Mr. Rowe.

MALONE.

<sup>2</sup> — of ORE —] Old copy—of *ours.* MALONE.

" Lump of *ours.*" has been the reading of all the editions. *Ore,* according to my emendation, bears a consonancy with the other terms accompanying, (*viz. metal, lump, and melted,*) and helps the propriety of the poet's thought : for so one metaphor is kept up, and all the words are proper and suitable to it. THEOBALD.

<sup>3</sup> — if you give him not JOHN DRUM'S ENTERTAINMENT,] But what is the meaning of *John Drum's entertainment* ? Lafeu several times afterwards calls *Parolles, Tom Drum.* But the difference of the Christian name will make none in the explanation. There

*Enter PAROLLES.*

1 *LORD.* O, for the love of laughter, hinder not

is an old motley interlude, (printed in 1601,) called *Jack Drum's Entertainment*; or, *The Comedy of Pasquil and Catharine*. In this, *Jack Drum* is a servant of intrigue, who is ever aiming at projects, and always foiled, and given the drop. And there is another old piece, (published in 1627,) called, *Apollo Shroving*, in which I find these expressions :

“*Thuriger.* Thou lozel, hath *Slug* infected you ?

“ Why do you give such kind *entertainment* to that cobweb ?

“*Scopas.* It shall have *Tom Drum's entertainment* : a flap with a fox-tail.”

Both these pieces are, perhaps, too late in time, to come to the assistance of our author : so we must look a little higher. What is said here to *Bertram* is to this effect : ‘ My lord, as you have taken this fellow [*Parolles*] into so near a confidence, if, upon his being found a counterfeit, you don't cashier him from your favour, then your attachment is not to be removed.’ I will now subjoin a quotation from *Holinshed*, (of whose books *Shakespeare* was a most diligent reader,) which will pretty well ascertain *Drum's* history. This chronologer, in his description of Ireland, speaking of *Patrick Sarsefield*, (mayor of Dublin in the year 1551,) and of his extravagant hospitality, subjoins, that “ no guest had ever a cold or forbidding look from any part of his family: so that his porter, or any other officer, durst not, for both his eares, give the simplest man that resorted to his house, *Tom Drum* his *entertainment*, which is, to hale a man in by the heade, and thrust him out by both the shoulders.” *THEOBALD.*

A contemporary writer has used this expression in the same manner that our author has done ; so that there is no reason to suspect the word *John* in the text to be a misprint : “ In faith good gentlemen, I think we shall be forced to give you right *John Drum's* entertainment, “ [i. e. to treat you very ill,] ” for he that composed the book we should present, hath—snatched it from us at the very instant of entrance.” *Introduction to Jack Drum's Entertainment, a comedy, 1601.* MALONE.

Again, in *Taylor's Laugh and be Fat*, 78 :

“ And whither now is *Mons' Odcome* come

“ Who on his owne backe-side receiv'd his pay ?

“ Not like the *Entertainm't of Jacke Drum*,

“ Who was best welcome when he went away.”

Again, in *Manners and Customs of All Nations*, by *Ed. Aston*, 1611, 4to. p. 280 : “ — some others on the contrarie part, give them *John Drum's intertainm't* reviling and beating them away from their houses,” &c. *REED.*

the humour of his design ; let him fetch off his drum in any hand <sup>4</sup>.

*BER.* How now, monsieur ? this drum sticks sorely in your disposition.

*2 LORD.* A pox on't ; let it go ; 'tis but a drum.

*PAR.* But a drum ! Is't but a drum ? A drum so lost !—There was an excellent command ! to charge in with our horse upon our own wings, and to rend our own soldiers.

*2 LORD.* That was not to be blamed in the command of the service : it was a disaster of war that Cæsar himself could not have prevented, if he had been there to command.

*BER.* Well, we cannot greatly condemn our success ; some dishonour we had in the loss of that drum ; but it is not to be recovered.

*PAR.* It might have been recovered.

*BER.* It might, but it is not now.

*PAR.* It is to be recovered : but that the merit of service is seldom attributed to the true and exact performer, I would have that drum or another, or *hic jacet* <sup>5</sup>.

*BER.* Why, if you have a stomach to't, monsieur, if you think your mystery in stratagem can bring this instrument of honour again into his native quarter, be magnanimous in the enterprize, and go on ; I will grace the attempt for a worthy exploit : if you speed well in it, the duke shall both speak of it, and extend to you what further becomes his

<sup>4</sup> — in any hand.] The usual phrase is—"at any hand," but "in any hand" will do. It is used in Holland's Pliny, p. 456 : "he must be a free citizen of Rome *in any hand*." Again, p. 508, 553, 546. STEEVENS.

<sup>5</sup> — I would have that drum or another, or *HIC JACET*.] i. e. *Here lies* ;—the usual beginning of epitaphs. I would (says Parolles) recover either the drum I have lost, or another belonging to the enemy ; or *die in the attempt*. MALONE.

greatness, even to the utmost syllable of your worthiness.

*PAR.* By the hand of a soldier, I will undertake it.

*BER.* But you must not now slumber in it.

*PAR.* I'll about it this evening: and I will presently pen down my dilemmas<sup>6</sup>, encourage myself in my certainty, put myself into my mortal preparation, and, by midnight, look to hear further from me.

*BER.* May I be bold to acquaint his grace, you are gone about it?

*PAR.* I know not what the success will be, my lord; but the attempt I vow.

*BER.* I know, thou art valiant; and, to the possibility of thy soldiership<sup>7</sup>, will subscribe for thee. Farewell.

*PAR.* I love not many words.

[*Exit.*

1 *LORD.* No more than a fish loves water<sup>8</sup>.—Is

<sup>6</sup> — I will presently pen down my DILEMMAS,] By this word, Parolles is made to insinuate that he had several ways, all equally certain, of recovering his drum. For a *dilemma* is an argument that concludes both ways. WARBURTON.

Shakspeare might have found the word thus used in Holinshed.

STEEVENS.

I think, that by penning down his *dilemmas*, Parolles means, that he will pen down his plans on the one side, and the probable obstructions he was to meet with, on the other. M. MASON.

If he penned down the *probable obstructions* he was to meet with, he could not well encourage himself in his *certainty*. BOSWELL.

<sup>7</sup> — POSSIBILITY OF THY soldiership,] “I will subscribe (says Bertram) to the *possibility of your soldiership*.” His doubts being now raised, he suppresses that he should not be so willing to vouch for its *probability*. STEEVENS.

I believe Bertram means no more than that he is confident Parolles will do all that soldiership can effect. He was not yet certain that he was “a hilding.” MALONE.

<sup>8</sup> *Par.* I love not many words.

1 *Lord.* No more than a fish loves water.] Here we have the origin of this boaster's name; which, without doubt, (as Mr.



not this a strange fellow, my lord? that so confidently seems to undertake this business, which he knows is not to be done; damns himself to do, and dares better be damned than do't.

2 LORD. You do not know him, my lord, as we do: certain it is, that he will steal himself into a man's favour, and, for a week, escape a great deal of discoveries; but when you find him out, you have him ever after.

BER. Why, do you think, he will make no deed at all of this, that so seriously he does address himself unto?

1 LORD. None in the world; but return with an invention, and clap upon you two or three probable lies: but we have almost embossed him<sup>9</sup>, you shall see his fall to-night; for, indeed, he is not for your lordship's respect.

2 LORD. We'll make you some sport with the fox, ere we case him<sup>1</sup>. He was first smoked by the old lord Lafeu: when his disguise and he is parted,

Steevens has observed,) ought, in strict propriety, to be written—*Paroles*. But our author certainly intended it otherwise, having made it a trisyllable:

“Rust sword, cool blushes, and *Parolles* live.”

He probably did not know the true pronunciation. MALONE.

<sup>9</sup> — we have almost EMBOSSED him,] To *emboss* a deer is to enclose him in a wood. Milton uses the same word:

“Like that self-begotten bird

“In the Arabian woods *imbost*,

“Which no second knows or third.” JOHNSON.

It is probable that Shakspeare was unacquainted with this word, in the sense which Milton affixes to it, viz. from *emboscare*, Ital. to enclose a thicket.

When a deer is run hard, and foams at the mouth, in the language of the field, he is said to be *embossed*. STEEVENS.

“To know when a stag is *weary* (as Markham's Country Contentments say) you shall see him *imbost*, that is, *foaming* and *slavering* about the mouth with a thick white froth,” &c.

TOLLET.

<sup>1</sup> — ere we CASE him,] That is, before we strip him naked.

JOHNSON.

tell me what a sprat you shall find him ; which you shall see this very night.

1 *LORD.* I must go look my twigs ; he shall be caught.

*BER.* Your brother, he shall go along with me.

1 *LORD.* As't please your lordship : I'll leave you<sup>2</sup>.

[*Exit.*

*BER.* Now will I lead you to the house, and show you

The lass I spoke of.

2 *LORD.* But, you say, she's honest.

*BER.* That's all the fault : I spoke with her but once,

And found her wondrous cold ; but I sent to her, By this same coxcomb that we have i' the wind<sup>3</sup>,

Tokens and letters which she did re-send ;

And this is all I have done : She's a fair creature ;

Will you go see her ?

2 *LORD.*

With all my heart, my lord.

[*Exeunt.*

## SCENE VII.

Florence. A Room in the Widow's House.

*Enter HELENA and Widow.*

*HEL.* If you misdoubt me that I am not she, I know not how I shall assure you further, But I shall lose the grounds I work upon<sup>4</sup>.

<sup>2</sup> — I'll leave you.] This line is given in the old copy to the *second* lord, there called Captain G, who goes out ; and the *first* lord, there called Captain E, remains with Bertram. The whole course of the dialogue shows this to have been a mistake. See p. 417 :

" 1 *Lord.* [i. e. Captain E.] I, with a troop of Florentines," &c. MALONE.

<sup>3</sup> — we have i' the wind,] To have *one in the wind*, is enumerated as a proverbial saying by Ray, p. 261. REED.

<sup>4</sup> But I shall lose the grounds I work upon.] i. e. by discovering herself to the count. WARBURTON.

*WID.* Though my estate be fallen, I was well born,  
Nothing acquainted with these businesses ;  
And would not put my reputation now  
In any staining act.

*HEL.* Nor would I wish you.  
First, give me trust, the count he is my husband ;  
And, what to your sworn counsel<sup>5</sup> I have spoken,  
Is so, from word to word ; and then you cannot,  
By the good aid that I of you shall borrow,  
Err in bestowing it.

*WID.* I should believe you :  
For you have show'd me that, which well approves  
You are great in fortune.

*HEL.* Take this purse of gold,  
And let me buy your friendly help thus far,  
Which I will over-pay, and pay again,  
When I have found it. The count he woos your  
daughter,  
Lays down his wanton siege before her beauty,  
Resolves to carry her ; let her, in fine, consent,  
As we'll direct her how'tis best to bear it,  
Now his important blood will nought deny<sup>6</sup>  
That she'll demand : A ring the county wears<sup>7</sup>,  
That downward hath succeeded in his house,  
From son to son, some four or five descents  
Since the first father wore it : this ring he holds  
In most rich choice ; yet, in his idle fire,

<sup>5</sup> — to your SWORN COUNSEL —] To your private knowledge, after having required from you an oath of secrecy. JOHNSON.

<sup>6</sup> Now his IMPORTANT blood will nought deny —] *Important* here, and elsewhere, is *importunate*. JOHNSON.

So, Spenser, in *The Fairy Queen*, b. ii. c. vi. st. 29 :

“ And with *important* outrage him assailed.”

*Important*, from the French *Emportant*. TYRWHITT.

<sup>7</sup> — the COUNTY wears.] i. e. the Count. So, in *Romeo and Juliet*, we have “ the *county* Paris.” STEEVENS.

To buy his will, it would not seem too dear,  
Howe'er repented after.

*WID.* Now I see  
The bottom of your purpose.

*HEL.* You see it lawful then : It is no more,  
But that your daughter, ere she seems as won,  
Desires this ring ; appoints him an encounter ;  
In fine, delivers me to fill the time,  
Herself most chastely absent : after this <sup>8</sup> ;  
To marry her, I'll add three thousand crowns  
To what is past already.

*WID.* I have yielded :  
Instruct my daughter how she shall perséver,  
That time and place, with this deceit so lawful,  
May prove coherent. Every night he comes  
With musicks of all sorts, and songs compos'd  
To her unworthiness : It nothing steads us,  
To chide him from our eaves ; for he persists,  
As if his life lay on't.

*HEL.* Why then, to-night  
Let us assay our plot ; which, if it speed,  
Is wicked meaning in a lawful deed,  
And lawful meaning in a lawful act <sup>9</sup> ;  
Where both not sin, and yet a sinful fact :  
But let's about it. [*Exeunt.*

<sup>8</sup> — after THIS,] The latter word was added to complete the metre, by the editor of the second folio. MALONE.

<sup>9</sup> Is wicked meaning in a lawful deed,  
And lawful meaning in a LAWFUL act ;] To make this gingling riddle complete in all its parts, we should read the second line thus :

“ And lawful meaning in a *wicked* act ; ”

The sense of the two lines is this : “ It is a *wicked meaning* because the woman's intent is to deceive ; but a *lawful deed*, because the man enjoys his own wife.” Again, it is a *lawful meaning*, because done by her to gain her husband's estranged affection, but it is a *wicked act* because he goes intentionally to commit adultery. The riddle concludes thus : “ Where both not sin, and yet a sinful fact,” i. e. Where neither of them sin, and yet it is a

## ACT IV. SCENE I.

Without the Florentine Camp.

*Enter first Lord, with five or six Soldiers in ambush.*

1 LORD. He can come no other way but by this hedge' corner: When you sally upon him, speak what terrible language you will; though you understand it not yourselves, no matter: for we must not seem to understand him; unless some one among us, whom we must produce for an interpreter.

1 SOLD. Good captain, let me be the interpreter.

1 LORD. Art not acquainted with him? knows he not thy voice?

1 SOLD. No, sir, I warrant you.

1 LORD. But what linsy-woolsy hast thou to speak to us again?

1 SOLD. Even such as you speak to me.

sinful fact on both sides; which conclusion, we see, requires the emendation here made. WARBURTON.

Sir Thomas Hanmer reads in the same sense:

“*Unlawful meaning in a lawful act.*” JOHNSON.

Bertram's meaning is wicked in a lawful deed, and Helen's meaning is lawful in a lawful act; and neither of them sin: yet on his part it was a sinful act, for his meaning was to commit adultery, of which he was innocent, as the lady was his wife. TOLLET.

The first line relates to Bertram. The *deed* was *lawful*, as being the duty of marriage, owed by the husband to the wife; but his *meaning* was *wicked*, because he intended to commit adultery. The second line relates to Helena; whose *meaning* was *lawful*, in as much as she intended to reclaim her husband, and demanded only the rights of a wife. The *act* or *deed* was *lawful* for the reason already given. The subsequent line relates to them both. The *fact* was *sinful*, as far as Bertram was concerned, because he intended to commit adultery; yet neither he nor Helena *actually* sinned: not the wife, because both her intention and action were innocent; not the husband, because he did not *accomplish* his intention; he did not commit adultery.—This note is partly Mr. Heath's. MALONE.

1 *LORD*. He must think us some band of strangers i' the adversary's entertainment<sup>1</sup>. Now he hath a smack of all neighbouring languages; therefore we must every one be a man of his own fancy, not to know what we speak one to another; so we seem to know, is to know straight our purpose<sup>2</sup>: chough's language<sup>3</sup>, gabble enough, and good enough. As for you, interpreter, you must seem very politick. But couch, ho! here he comes; to beguile two hours in a sleep, and then to return and swear the lies he forges.

*Enter PAROLLES.*

*PAR*. Ten o'clock: within these three hours 'twill be time enough to go home. What shall I say I have done? It must be a very plausible invention that carries it: They begin to smoke me; and disgraces have of late knocked too often at my door. I find, my tongue is too fool-hardy; but my heart hath the fear of Mars before it, and of his creatures, not daring the reports of my tongue.

1 *LORD*. This is the first truth that e'er thine own tongue was guilty of. [*Aside.*

*PAR*. What the devil should move me to under-

<sup>1</sup> — some band of strangers i' the adversary's entertainment.] That is, *foreign troops in the enemy's pay.* JOHNSON.

<sup>2</sup> — so we seem to know, is to know, &c.] I think the meaning is,—‘Our seeming to know what we speak one to another, is to make him to know our purpose immediately; to discover our design to him.’ To know, in the last instance, signifies to make known. Sir Thomas Hanmer very plausibly reads—“to show straight our purpose.” MALONE.

The sense of this passage with the context I take to be this—‘We must each fancy a jargon for himself, without aiming to be understood by one another, for provided we appear to understand, that will be sufficient for the success of our project.’

HENLEY.

<sup>3</sup> — chough's language,] So, in *The Tempest*:

“—— I myself could make

“A chough of as deep chat.” STEVENS.

take the recovery of this drum ; being not ignorant of the impossibility, and knowing I had no such purpose ? I must give myself some hurts, and say ; I got them in exploit : Yet slight ones will not carry it : They will say, Came you off with so little ? and great ones I dare not give. Wherefore ? what's the instance<sup>4</sup> ? Tongue, I must put you into a butter-woman's mouth, and buy another of Bajazet's mute<sup>5</sup>, if you prattle me into these perils.

1 LORD. Is it possible, he should know what he is, and be that he is ? [Aside.

PAR. I would the cutting of my garments would serve the turn ; or the breaking of my Spanish sword.

1 LORD. We cannot afford you so. [Aside.

<sup>4</sup> — the INSTANCE ?] The *proof*. JOHNSON.

<sup>5</sup> — of Bajazet's MUTE,] The old copy reads—*mule*. The emendation was made by Warburton. The alteration which is slight, merely changing an *l* for a *t*, two letters easily confounded, may receive support from our author himself in Henry V. :  
 \_\_\_\_\_ or else our grave,

“ Like *Turkish mute*, shall have a tongueless mouth.”

Bajazet may, as Mr. Steevens observes, have had a mule which is mentioned somewhere in history ; but he has stated no ground for supposing it to be less loquacious than mules in general or any other beast. MALONE.

As a *mule* is as dumb by nature, as the *mute* is by art, the reading may stand. In one of our old Turkish histories, there is a pompous description of Bajazet riding on a *mule* to the Divan.

STEEVENS.

Perhaps there may be here a reference to the following apologue mentioned by Maitland, in one of his despatches to Secretary Cecil : “ I think yow have hard the apologue off the Philosopher who for th' emperor's plesure tooke upon him to make a *Moyle* speak : In many yeares the lyke may yet be, eyther that the *Moyle*, the Philosopher, or Eamperor may dye before the tyme be fully ronned out.” *Haynes's Collection*, 369. Parolles probably means, he must buy a tongue which has still to learn the use of speech, that he may run himself into no more difficulties by his loquacity. REED.

*PAR.* Or the baring of my beard<sup>6</sup>; and to say, it was in stratagem.

*I LORD.* 'Twould not do. [*Aside.*

*PAR.* Or to drown my clothes, and say, I was stripped.

*I LORD.* Hardly serve. [*Aside.*

*PAR.* Though I swore I leaped from the window of the citadel——

*I LORD.* How deep? [*Aside.*

*PAR.* Thirty fathom.

*I LORD.* Three great oaths would scarce make that be believed. [*Aside.*

*PAR.* I would, I had any drum of the enemy's; I would swear, I recovered it.

*I LORD.* You shall hear one anon. [*Aside.*

*PAR.* A drum now of the enemy's!

[*Alarum within.*

*I LORD.* *Throca movovousus, cargo, cargo, cargo.*

*ALL.* *Cargo, cargo, villianda par corbo, cargo.*

*PAR.* O! ransom, ransom:—Do not hide mine eyes. [*They seize him and blindfold him.*

*I SOLD.* *Boskos thromuldo boskos.*

*PAR.* I know you are the Muskos' regiment. And I shall lose my life for want of language: If there be here German, or Dane, low Dutch, Italian, or French, let him speak to me, I will discover that which shall undo The Florentine.

*I SOLD.* *Boskos vauvado :—*

I understand thee, and can speak thy tongue:—

*Kerelybonto ;—Sir,*

Betake thee to thy faith, for seventeen poniards Are at thy bosom.

*PAR.* Oh!

<sup>6</sup> The *BARING* of my beard.] i. e. the *shaving* of my beard. See *Measure for Measure*, vol. ix. p. 176. MALONE.



1 SOLD. O, pray, pray, pray.—  
*Manka revania dulce.*

1 LORD. *Oscorbi dulchos volivorca.*

1 SOLD. The general is content to spare thee  
yet ;

And, hood-wink'd as thou art, will lead thee on  
To gather from thee : haply, thou may'st inform  
Something to save thy life.

PAR. O, let me live,  
And all the secrets of our camp I'll show,  
Their force, their purposes : nay, I'll speak that  
Which you will wonder at.

1 SOLD. But wilt thou faithfully?

PAR. If I do not, damn me.

1 SOLD. *Acordo linta.*—  
Come on, thou art granted space.

[*Exit, with PAROLLES guarded.*]

1 LORD. Go, tell the count Rousillon, and my  
brother,  
We have caught the woodcock, and will keep him  
muffled,

Till we do hear from them.

2 SOLD. Captain, I will.

1 LORD. He will betray us all unto ourselves ;—  
Inform 'em <sup>7</sup> that.

2 SOLD. So I will, sir.

1 LORD. Till then, I'll keep him dark, and safely  
lock'd. [*Exeunt.*]

<sup>7</sup> Inform 'EM —] Old copy—Inform on. Corrected by Mr.  
Rowe. MALONE.

## SCENE II.

Florence. A Room in the Widow's House.

*Enter BERTRAM and DIANA.*

**BER.** They told me, that your name was Fontibell.

**DIA.** No, my good lord, Diana.

**BER.** Titled goddess;  
And worth it, with addition ! But, fair soul,  
In your fine frame hath love no quality ?  
If the quick fire of youth light not your mind,  
You are no maiden, but a monument :  
When you are dead, you should be such a one  
As you are now, for you are cold and stern <sup>6</sup> ;  
And now you should be as your mother was,  
When your sweet self was got.

**DIA.** She then was honest.

**BER.** So should you be.

**DIA.** No:

My mother did but duty ; such, my lord,  
As you owe to your wife.

**BER.** No more of that !  
I prythee, do not strive against my vows :  
I was compell'd to her <sup>7</sup> ; but I love thee

<sup>6</sup> You are no maiden, but a MONUMENT :

— for you are COLD and STERN ;] Our author had here, probably, in his thoughts some of the *stern* monumental figures with which many churches in England were furnished by the rude sculptors of his own time. He has again the same allusion in *Cymbeline* :

“ And be her sense but as a *monument*

“ Thus in a *chapel lying*.” MALONE.

I believe the epithet *stern* refers only to the severity often impressed by death on features which, in their animated state, were of a placid turn. STEEVENS.

By love's own sweet constraint, and will for ever  
Do thee all rights of service.

*DIA.* Ay, so you serve us,  
Till we serve you : but when you have our roses,  
You barely leave our thorns to prick ourselves,  
And mock us with our bareness.

*BER.* How have I sworn ?

*DIA.* 'Tis not the many oaths, that make the  
truth ;  
But the plain single vow, that is vow'd true.  
What is not holy, that we swear not by <sup>8</sup>,  
But take the Highest to witness : Then, pray you,  
tell me,  
If I should swear by Jove's great attributes <sup>9</sup>,

<sup>7</sup> No more of that !

I pr'ythee, do not strive against my vows :

I was compell'd to her :] *Against his vows*, I believe means—  
“ against his determined resolution never to cohabit with Helena ;”  
and this *vow*, or *resolution*, he had very strongly expressed in his  
letter to the Countess. STEVENS.

So, in *Vittoria Corombona*, a tragedy, by Webster, 1612:

“ Henceforth I'll never lie with thee,

“ My vow is fix'd.” MALONE.

<sup>8</sup> What is not holy, that we swear not by,] The sense is—  
‘ We never swear by what is not holy, but swear by, or take to  
witness, the Highest, the Divinity.’ The tenor of the reasoning  
contained in the following lines perfectly corresponds with this :  
If I should swear by Jove's great attributes, that I loved you  
dearly, would you believe my oaths, when you found by experi-  
ence that I loved you ill, and was endeavouring to gain credit with  
you in order to seduce you to your ruin ? No, surely ; but you  
would conclude that I had no faith either in Jove or his attri-  
butes, and that my oaths were mere words of course.’ For that  
oath can certainly have no tie upon us, which we swear by him  
we profess to love and honour, when at the same time we give  
the strongest proof of our disbelief in him, by pursuing a course  
which we know will offend and dishonour him. HEATH.

<sup>9</sup> If I should swear by Jove's great attributes,] In the print  
of the old folio, it is doubtful whether it be *Jove's* or *Love's*,  
the characters being not distinguishable. If it is read *Love's*,  
perhaps it may be something less difficult. I am still at a loss.

JOHNSON.

I lov'd you dearly, would you believe my oaths,  
 When I did love you ill ? this has no holding,  
 To swear by him whom I protest to love,  
 That I will work against him <sup>1</sup>: Therefore, your  
 oaths

Are words, and poor conditions ; but unseal'd ;  
 At least, in my opinion.

*BER.* Change it, change it ;  
 Be not so holy-cruel: love is holy ;  
 And my integrity ne'er knew the crafts,  
 That you do charge men with : Stand no more off,  
 But give thyself unto my sick desires,  
 Who then recover : say, thou art mine, and ever  
 My love, as it begins, shall so perséver.

*DIA.* I see, that men make hopes, in such  
 a scene <sup>2</sup>,

<sup>1</sup> To swear by him whom I protest to love, &c.] This passage likewise appears to me corrupt. She swears not *by* him whom she *loves*, but by Jupiter. I believe we may read—"To swear to him." There is, says she, no *holding*, no consistency, in swearing to one that *I love him*, when I swear it only to *injure* him.

JOHNSON.

This appears to me a very probable conjecture. Mr. Heath's explanation, which refers the words—"whom I protest to love," to Jove, can hardly be right. Let the reader judge. MALONE.

May we not read—

"To swear by him whom I *profess* to love." HARRIS.

<sup>2</sup> I see, that men MAKE HOPES, in such a SCENE,] The four folio editions read :

" — make ROPE's in such a SCARRE."

The emendation [make *hopes*, in such *affairs*] was introduced by Mr. Rowe. I find the word *scarre* in The Tragedy of Hoffman, 1631 ; but do not readily perceive how it can suit the purpose of the present speaker :

" I know a cave, wherein the bright day's eye,

" Look'd never but ascance, through a small creeke,

" Or little cranny of the fretted *scarre* :

" There have I sometimes liv'd," &c.

Again :

" Where is the villain's body ?

" Marry, even heaved over the *scarr*, and sent a swim-  
 ming," &c.

That we'll forsake ourselves. Give me that ring.

BER. I'll lend it thee, my dear, but have no  
power  
To give it from me.

Again: "Run up to the top of the dreadful *scarre*."

Again: "I stood upon the top of the high *scarre*."

Ray says, that a *scarre* is a cliff of a rock, or a naked rock on the dry land, from the Saxon *carre*, *cautes*. He adds, that this word gave denomination to the town of *Scarborough*.

But as some Latin commentator, (whose name I have forgot,) observes on a similar occasion, "*veritate desperatâ, nihil amplius curâ de hac re suscipere volui.*" STEEVENS.

"I see, that men make hopes, in such a *scene*,

"That we'll forsake ourselves." i. e. I perceive that while our lovers are making professions of love, and *acting* their assumed parts in this kind of amorous *interlude*, they entertain hopes that we shall be betrayed by our passions to yield to their desires. So, in *Much Ado About Nothing*: "The sport will be, when they hold an opinion of one another's dotage, and no such matter,—that's the *scene* that I would see," &c. Again, in *The Winter's Tale*:

"—— It shall be so my care

"To have you royally appointed, as if

"The *scene* you play, were mine."

The old copy reads:

"I see, that men make *ropes* in such a *scarre*," &c.

Which Mr. Rowe altered to—"make *hopes* in such *affairs*;" and all the subsequent editors adopted his correction. It being entirely arbitrary, any emendation that is nearer to the traces of the unintelligible word in the old copy, and affords at the same time an easy sense, is better entitled to a place in the text.

A corrupted passage in the first sketch of *The Merry Wives of Windsor*, suggested to me [*scene*,] the emendation now introduced. In the fifth Act, Fenton describes to the Host his scheme for marrying Anne Page:

"And in a robe of white this night disguised

"Wherein fat Falstaff had [*r. hath*] a mighty *scare*,

"Must Slender take her," &c.

It is manifest, from the corresponding lines in the folio, that *scare* was printed by mistake for *scene*; for in the folio the passage runs—

"—— fat Falstaff

"Hath a great *scene*."

*DIA.* Will you not, my lord ?

*BER.* It is an honour 'longing to our house,  
Bequeathed down from many ancestors ;  
Which were the greatest obloquy i' the world  
In me to lose.

*DIA.* Mine honour's such a ring :  
My chastity's the jewel of our house,  
Bequeathed down from many ancestors ;  
Which were the greatest obloquy i' the world  
In me to lose : Thus your own proper wisdom  
Brings in the champion honour on my part,  
Against your vain assault.

*BER.* Here, take my ring :  
My house, mine honour, yea, my life be thine,  
And I'll be bid by thee.

*DIA.* When midnight comes, knock at my cham-  
ber window ;  
I'll order take, my mother shall not hear.

The expression, "to *make* hopes," though it now sounds oddly to our ears, is supported by similar phraseology in other places. So, in one of our poet's Sonnets we find—"the *faults* I *make*." Again, in Measure for Measure, Act III. Sc. II.: "What *offence* hath this man *made* you, sir?" MALONE.

Mr. Rowe's emendation is not only liable to objection from its dissimilarity to the reading of the four folios, but also from the awkwardness of his language, where the *literal* resemblance is most, like the words, rejected. "In such affairs," is a phrase too vague for Shakspeare, when a determined point, to which the preceding conversation had been gradually narrowing, was in question; and "to *make* hopes," is as uncouth an expression as can well be imagined.

Nor is Mr. Malone's supposition, of *scene* for *scarre*, a whit more in point: for, first, *scarre*, in every part of England where rocks abound, is well known to signify "the detached protrusion of a large rock;" whereas *scare* is *terror* or *affright*. Nor was *scare*, in the first sketch of The Merry Wives of Windsor, a mistake for *scene*, but an intentional change of ideas; *scare* implying only *Falstaff's terror*, but *scene* including the spectator's entertainment. On the supposal that *make hopes* is the true reading, "in such a *scarre*," may be taken figuratively for "in such an extremity," i. e. in so desperate a situation. HENRY.

Now will I charge you in the band of truth,  
 When you have conquer'd my yet maiden bed,  
 Remain there but an hour, nor speak to me :  
 My reasons are most strong ; and you shall know  
 them,

When back again this ring shall be deliver'd :  
 And on your finger, in the night, I'll put  
 Another ring ; that, what in time proceeds,  
 May token to the future our past deeds.  
 Adieu, till then ; then, fail not : You have won  
 A wife of me, though there my hope be done.

*BER.* A heaven on earth I have won, by wooing  
 thee. [*Exit.*

*DIA.* For which live long to thank both heaven  
 and me !

You may so in the end.—  
 My mother told me just how he would woo,  
 As if she sat in his heart ; she says, all men  
 Have the like oaths : he had sworn to marry me,  
 When his wife's dead ; therefore I'll lie with him,  
 When I am buried. Since Frenchmen are so braid,  
 Marry that will, I'll live \* and die a maid <sup>3</sup> :

\* First folio, *I live.*

<sup>3</sup> — Since Frenchmen are so BRAID,

Marry that will, I'll live and die a maid :] *Braid* signifies  
*crafty or deceitful.* So, in Greene's *Never Too Late*, 1616 :

“ Dian rose with all her maids,

“ Blushing thus at love his *braids.*”

Chaucer uses the word in the same sense ; but as the passage  
 where it occurs in his *Troilus and Cressida* is contested, it may be  
 necessary to observe, that *Bred* is an Anglo-Saxon word, signifying  
*fraus, astus.* Again, in Thomas Drant's translation of Horace's  
*Epistles*, where its import is not very clear :

“ Professing thee a friend, to plaie the ribbalde at a *brade.*”

In *The Romaunt of The Rose*, v. 1336, *braid* seems to mean  
*forthwith*, or, *at a jerk.* There is nothing to answer it in the  
 French, except *tantost.*

In the ancient song of Lytyl Thanke, (MS. Cotton, Titus A.  
 xxvi.) “ at a *brayd*” undoubtedly signifies—at once, on a sud-  
 den, in the instant :

“ But in come frankelyn at a *brayd.*” STEEVENS.

Only, in this disguise, I think't no sin  
To cozen him, that would unjustly win.

[*Exit.*

### SCENE III.

#### The Florentine Camp.

*Enter the two French Lords, and two or three Soldiers.*

1 *LORD.* You have not given him his mother's letter?

2 *LORD.* I have delivered it an hour since: there is something in't that stings his nature; for, on the reading it, he changed almost into another man.

1 *LORD* <sup>4</sup>. He has much worthy blame laid upon

*Braid* may mean, as Mr. Boaden observes to me, *fickle*, apt to *start away* suddenly from their engagements. To *braid*, for to *start*, is found in Lord Buckhurst, and many of our old writers. Possibly *braid* may be a contraction for *braided*, i. e. *twisted*, by the same licence as *hoist* is put for *hoisted* in Hamlet, *heat* for *heated* in King John, and *exasperate* for *exasperated* in Macbeth; and may resemble the metaphor which we meet with in King Lear, vol. x. p. 28:

"Time shall unfold what *plaited* cunning hides." BOSWELL.

"Since Frenchmen are so *braid*." i. e. (says Mr. John Horne Tooke) brayed, or pounded in a mortar;—at least, such I suppose is his meaning: for, after having proved by six examples, what no one ever questioned, that the common word to *bray* means to *pound*, he adds the following curious comment, for which surely his name, had he never written another word, deserves to be immortal:

"The expression here [*braid*] alludes to this proverb: [Though thou should'st *bray* a fool in a mortar, &c. Prov. xxi. 20.] Diana does not confine herself merely to his craft or deceit; but includes also the other bad qualities of which she supposes Bertram to be compounded, and which would not depart from him, though *bray'd* in a mortar." *The Diversions of Purley*, ii. 50. MALONE.

<sup>4</sup> 1 *Lord*.] The latter editors have with great liberality bestowed *lordship* upon these interlocutors, who, in the original edition, are called, with more propriety, *capt. E.* and *capt. G.* It is



him, for shaking off so good a wife, and so sweet a lady.

2 *LORD*. Especially he hath incurred the everlasting displeasure of the king, who had even tuned his bounty to sing happiness to him. I will tell you a thing, but you shall let it dwell darkly with you.

1 *LORD*. When you have spoken it, 'tis dead, and I am the grave of it.

2 *LORD*. He hath perverted a young gentlewoman here in Florence, of a most chaste renown; and this night he fleshes his will in the spoil of her honour: he hath given her his monumental ring, and thinks himself made in the unchaste composition.

1 *LORD*. Now, God delay our rebellion; as we are ourselves, what things are we!

2 *LORD*. Merely our own traitors. And as in the common course of all treasons, we still see them reveal themselves, till they attain to their abhorred

true that *captain E.* in a former scene is called *lord E.* but the subordination in which they seem to act, and the timorous manner in which they converse, determines them to be only captains. Yet as the latter readers of Shakspeare have been used to find them lords, I have not thought it worth while to degrade them in the margin. JOHNSON.

These two personages may be supposed to be two young French lords serving in the Florentine camp, where they now appear in their military capacity. In the first scene, where the two French lords are introduced, taking leave of the king, they are called in the original edition, *Lord E.* and *Lord G.*

*G.* and *E.* were, I believe, only put to denote the players who performed these characters. In the list of actors prefixed to the first folio, I find the names of Gilburne and Ecclestone, to whom these insignificant parts probably fell. Perhaps, however, these performers first represented the French lords, and afterwards two captains in the Florentine army; and hence the confusion of the old copy. In the first scene of this Act, one of these captains is called throughout, 1 *Lord E.* The matter is of no great importance. MALONE.

ends<sup>5</sup>; so he, that in this action contrives against his own nobility, in his proper stream o'erflows himself<sup>6</sup>.

1 LORD. Is it not meant damnable in us<sup>7</sup>, to be trumpeters of our unlawful intents? We shall not then have his company to-night?

2 LORD. Not till after midnight; for he is dieted to his hour.

1 LORD. That approaches apace: I would gladly have him see his company<sup>8</sup> anatomized; that he might take a measure of his own judgments<sup>9</sup>, wherein so curiously he had set this counterfeit<sup>1</sup>.

<sup>5</sup> — TILL they attain to their abhorred ends;] This may mean — they are perpetually talking about the mischief they intend to do, till they have obtained an opportunity of doing it. STEEVENS.

<sup>6</sup> — in his proper stream o'erflows himself.] That is, “betrays his own secrets in his own talk.” The reply shows that this is the meaning. JOHNSON.

<sup>7</sup> Is it not MEANT DAMNABLE in us,] I once thought that we ought to read—“Is it not *most* damnable;” but no change is necessary. Adjectives are often used as adverbs by our author and his contemporaries. So, in *The Winter's Tale*:

“That did but show thee, of a fool, inconstant,

“And *damnable* ungrateful.”

Again, in *Twelfth-Night*: “—and as thou drawest, swear *horrible*—.”

Again, in *The Merry Wives of Windsor*:

“Let the supposed fairies pinch him *sound*.”

Again, in *Massinger's Very Woman*:

“I'll beat thee *damnable*.” MALONE.

Mr. M. Mason wishes to read—*mean* and *damnable*. STEEVENS.

<sup>8</sup> — his COMPANY —] i. e. his *companions*. It is so used in *King Henry V*. MALONE.

<sup>9</sup> — he might take a measure of his own judgments,] This is a very just and moral reason. Bertram, by finding how erroneously he has judged, will be less confident, and more easily moved by admonition. JOHNSON.

<sup>1</sup> — wherein so curiously he had set this COUNTERFEIT.] *Parolles* is the person whom they are going to anatomize. *Counterfeit*, besides its ordinary signification,—[a person pretending to be what he is not,] signified also in our author's time a false coin,

2 *LORD.* We will not meddle with him till he come ; for his presence must be the whip of the other.

1 *LORD.* In the mean time, what hear you of these wars ?

2 *LORD.* I hear, there is an overture of peace.

1 *LORD.* Nay, I assure you, a peace concluded.

2 *LORD.* What will count Rousillon do then ? will he travel higher, or return again into France ?

1 *LORD.* I perceive, by this demand, you are not altogether of his council.

2 *LORD.* Let it be forbid, sir ! so should I be a great deal of his act.

1 *LORD.* Sir, his wife, some two months since, fled from his house ; her pretence is a pilgrimage to Saint Jaques le grand ; which holy undertaking, with most austere sanctimony, she accomplished : and, there residing, the tenderness of her nature became as a prey to her grief ; in fine, made a groan of her last breath, and now she sings in heaven.

2 *LORD.* How is this justified ?

1 *LORD.* The stronger part of it by her own letters ; which makes her story true, even to the point of her death : her death itself, which could not be her office to say, is come, was faithfully confirmed by the rector of the place.

2 *LORD.* Hath the count all this intelligence ?

1 *LORD.* Ay, and the particular confirmations, point from point, to the full arming of the verity.

2 *LORD.* I am heartily sorry, that he'll be glad of this.

1 *LORD.* How mightily, sometimes, we make us comforts of our losses !

2 *LORD.* And how mightily, some other times, we drown our gain in tears ! The great dignity,

and a picture. The word *set* shows that it is here used in the first and the last of these senses. MALONE.

that his valour hath here acquired for him, shall at home be encountered with a shame as ample.

1 *LORD*. The web of our life is of a mingled yarn, good and ill together; our virtues would be proud, if our faults whipped them not; and our crimes would despair, if they were not cherish'd by our virtues.—

*Enter a Servant.*

How now? where's your master?

*SERV.* He met the duke in the street, sir, of whom he hath taken a solemn leave; his lordship will next morning for France. The duke hath offered him letters of commendations to the king.

2 *LORD*. They shall be no more than needful there, if they were more than they can commend.

*Enter BERTRAM.*

1 *LORD*. They cannot be too sweet for the king's tartness. Here's his lordship now. How now, my lord, is't not after midnight?

*BER.* I have to-night despatched sixteen businesses, a month's length a-piece, by an abstract of success: I have conge'd with the duke, done my adieu with his nearest; buried a wife, mourned for her; writ to my lady mother, I am returning; entertained my convoy; and, between these main parcels of despatch, effected many nicer needs; the last was the greatest, but that I have not ended yet.

2 *LORD*. If the business be of any difficulty, and this morning your departure hence, it requires haste of your lordship.

*BER.* I mean, the business is not ended, as fearing to hear of it hereafter: But shall we have this dialogue between the fool and the soldier?— Come, bring forth this counterfeit module<sup>2</sup>; he

<sup>2</sup> —bring forth this counterfeit module;] *Module* being the pattern of any thing, may be here used in that sense. Bring

has deceived me, like a double-meaning prophesier<sup>3</sup>.

2 *LORD*. Bring him forth: [*Exeunt Soldiers.*] he has sat in the stocks all night, poor gallant knave.

*BER*. No matter; his heels have deserved it, in usurping his spurs so long<sup>4</sup>. How does he carry himself?

1 *LORD*. I have told your lordship already; the stocks carry him. But, to answer you as you would be understood; he weeps, like a wench that had shed her milk: he hath confessed himself to Morgan, whom he supposes to be a friar, from the time of his remembrance, to this very instant disaster of his setting i' the stocks: And what think you he hath confessed?

*BER*. Nothing of me, has he?

2 *LORD*. His confession is taken, and it shall be read to his face: if your lordship be in't, as, I be-

forth this fellow, who, by *counterfeit* virtue, pretended to make himself a *pattern*. JOHNSON.

It appears from Minsheu, that *module* and *model* were synonymous.

In King Richard II. *model* signifies a thing fashioned after an archetype:

“Who was the *model* of thy father's life.”

Again, in King Henry VIII.:

“The *model* of our chaste loves, his young daughter.”

Again, in Daniel's Cleopatra, 1594:

“O how he seems the *model* of his sire.”

Our author, I believe, uses the word here in the same sense:—Bring forth this counterfeit *representation* of a soldier. MALONE.

<sup>3</sup> — a double-meaning prophesier.] So, in Macbeth:

“That palter with us in a *double sense*,

“And keep the word of promise to our ear,

“But break it to our hope.” STEEVENS.

<sup>4</sup> — in usurping his SPURS so long.] The punishment of a *recreant*, or coward, was to have his spurs hacked off. MALONE.

I believe these words allude only to the ceremonial degradation of a *knight*. I am yet to learn, that the same mode was practised in disgracing dastards of inferior rank. STEEVENS.

lieve you are, you must have the patience to hear it.

*Re-enter Soldiers, with PAROLLES*<sup>5</sup>.

*BER.* A plague upon him! muffled! he can say nothing of me; hush! hush!

*1 LORD.* Hoodman comes!—*Porto tartarossa.*

*1 SOLD.* He calls for the tortures; What will you say without 'em?

*PAR.* I will confess what I know without constraint; if ye pinch me like a pasty, I can say no more.

*1 SOLD.* *Bosko chimurcho.*

*2 LORD.* *Boblibindo chicurmurco.*

*1 SOLD.* You are a merciful general:—Our general bids you answer to what I shall ask you out of a note.

*PAR.* And truly, as I hope to live.

*1 SOLD.* *First demand of him how many horse the duke is strong.* What say you to that?

*PAR.* Five or six thousand; but very weak and unserviceable: the troops are all scattered, and the commanders very poor rogues, upon my reputation and credit, and as I hope to live.

*1 SOLD.* Shall I set down your answer so?

*PAR.* Do; I'll take the sacrament on't, how and which way you will.

*BER.* All's one to him<sup>6</sup>. What a past-saving slave is this!

<sup>5</sup> *Re-enter Soldiers, with PAROLLES.*] See an account of the examination of one of Henry the Eighth's captains, who had gone over to the enemy (which may possibly have suggested this of Parolles) in *The Life of Iacke Wilton, 1594*, sig. C. iii.

RITSON.

<sup>6</sup> All's one to him.] In the old copy these words are given by mistake to Parolles. The present regulation, which is clearly right, was suggested by Mr. Steevens. MALONE.

It will be better to give these words to one of the Dumains, than to Bertram. RITSON.

1 *LORD*. You are deceived, my lord ; this is monsieur Parolles, the gallant militarist, (that was his own phrase,) that had the whole theorick<sup>7</sup> of war in the knot of his scarf, and the practice in the chape of his dagger.

2 *LORD*. I will never trust a man again, for keeping his sword clean ; nor believe he can have every thing in him, by wearing his apparel neatly.

1 *SOLD*. Well, that's set down.

*PAR*. Five or six thousand horse, I said,—I will say true,—or thereabouts, set down,—for I'll speak truth.

1 *LORD*. He's very near the truth in this.

*BER*. But I con him no thanks for't<sup>8</sup>, in the nature he delivers it<sup>9</sup>.

*PAR*. Poor rogues, I pray you, say.

7 — that had the whole THEORICK —] i. e. *theory*. So, in Montaigne's *Essaies*, translated by J. Florio, 1603: "They know the *theorique* of all things, but you must seek who shall put it in practice." MALONE.

In 1597 was published "*Theorique and Practise of Warre*, written by Don Philip Prince of Castil, by Don Bernardino de Mendoza. Translated out of the Castilian Tonge in Englishe, by Sir Edward Hoby, Knight," 4to. REED.

The word has already occurred in *Othello* :

" ——— unless the bookish *theorick*,

" Wherein the toged consuls can propose

" As masterly as he." BOSWELL.

8 — I CON him no thanks for't,] To *con thanks* exactly answers the French *savoir gré*. To *con* is to *know*. I meet with the same expression in Pierce Penniless's *Supplication*, &c.

" ——— I believe he will *con thee little thanks for it*."

Again, in *Wily Beguiled*, 1606 :

" I con master Churms *thanks* for this."

Again, in *Any Thing For A Quiet Life* : " He would not trust you with it, I con him *thanks* for it." STEEVENS.

9 — in the nature he delivers it.] He has said truly that our numbers are about five or six thousand ; but having described them as "weak and unserviceable," &c. I am not much obliged to him. MALONE.

Rather, perhaps, because his narrative, however near the truth, was uttered for a treacherous purpose. STEEVENS.

**I SOLD.** Well, that's set down.

**PAR.** I humbly thank you, sir : a truth's a truth, the rogues are marvellous poor.

**I SOLD.** Demand of him, of what strength they are a-foot. What say you to that ?

**PAR.** By my troth, sir, if I were to live this present hour<sup>1</sup>, I will tell true. Let me see : Spurio a hundred and fifty, Sebastian so many, Corambus so many, Jaques so many ; Gultian, Cosmo, Lodowick, and Gratii, two hundred fifty each : mine own company, Chitopher, Vaumond, Bentii, two hundred and fifty each : so that the muster-file, rotten and sound, upon my life, amounts not to fifteen thousand poll ; half of which dare not shake the snow from off their cassocks<sup>2</sup>, lest they shake themselves to pieces.

<sup>1</sup> — if I were to LIVE this present hour, &c.] I do not understand this passage. Perhaps (as an anonymous correspondent observes) we should read :—“ if I were to live *but* this present hour.” STEEVENS.

Perhaps he meant to say—“ if I were to *die* this present hour.” But fear may be supposed to occasion the mistake, as poor frightened Scrub cries : “ Spare all I have, and take my *life*.” TOLLET.

<sup>2</sup> — off their CASSOCKS,] *Cassock* signifies a horseman's loose coat, and is used in that sense by the writers of the age of Shakspeare. So, in *Every Man in his Humour*, Brainworm says : “ He will never come within the sight of a *cassock* or a musquet-rest again.” Something of the same kind likewise appears to have been part of the dress of rusticks, in *Mucedorus*, an anonymous comedy, 1598, erroneously attributed to Shakspeare :

“ Within my closet there does hang a *cassock*,

“ Though base the weed is, 'twas a shepherd's.”

Again, in *Whetstone's Promos and Cassandra*, 1578 :

“ \_\_\_\_\_ I will not stick to wear

“ A blue *cassock*.”

On this occasion a woman is the speaker.

So again, Puttenham, in his *Art of Poetry*, 1589 : “ Who would not think it a ridiculous thing to see a lady in her milk-house with a velvet gown, and at a bridal in her *cassock of mocado* ? ”

In *The Hollander*, a comedy by Glapthorne, 1640, it is again spoken of as part of a soldier's dress :



**BER.** What shall be done to him ?

**I LORD.** Nothing, but let him have thanks. Demand of him my condition<sup>3</sup>, and what credit I have with the duke.

**I SOLD.** Well, that's set down. *You shall demand of him, whether one Captain Dumain be i' the camp, a Frenchman; what his reputation is with the duke, what his valour, honesty, and expertness in wars; or whether he thinks, it were not possible, with well-weighting sums of gold, to corrupt him to a revolt.* What say you to this ? what do you know of it ?

**PAR.** I beseech you, let me answer to the particular of the intergatories<sup>4</sup>: Demand them singly.

**I SOLD.** Do you know this captain Dumain ?

**PAR.** I know him: he was a botcher's 'prentice in Paris, from whence he was whipped for getting the sheriff's fool<sup>5</sup> with child; a dumb innocent, that could not say him, nay<sup>6</sup>.

[*Dumain lifts up his hand in anger.*]

"Here, sir, receive this military *cassock*, it has seen service."

"— This military *cassock* has, I fear, some military hangbys." STEEVENS.

<sup>3</sup> — my CONDITION,] i. e. my disposition and character. See vol. vi. p. 371. MALONE.

<sup>4</sup> — intergatories:] i. e. interrogatories. REED.

<sup>5</sup> — the SHERIFF'S FOOL —] We are not to suppose that this was a *fool* kept by the *sheriff* for his diversion. The custody of all *ideots*, &c. possessed of landed property, belonged to the King, who was intitled to the income of their lands, but obliged to find them with necessaries. This prerogative, when there was a large estate in the case, was generally granted to some court-favourite, or other person who made suit for and had interest enough to obtain it, which was called *begging a fool*. But where the land was of inconsiderable value, the *natural* was maintained out of the profits, by the *sheriff*, who accounted for them to the crown. As for those unhappy creatures who had neither possessions nor relations, they seem to have been considered as a species of property, being sold or given with as little ceremony, treated as capriciously,

*BER.* Nay, by your leave, hold your hands; though I know, his brains are forfeit to the next tile that falls <sup>7</sup>.

*I SOLD.* Well, is this captain in the duke of Florence's camp?

*PAR.* Upon my knowledge, he is, and lousy.

*I LORD.* Nay, look not so upon me; we shall hear of your lordship <sup>8</sup> anon.

*I SOLD.* What is his reputation with the duke?

and very often, it is to be feared, left to perish as miserably, as dogs or cats. *RITSON.*

<sup>6</sup> — a dumb *INNOCENT*, that could not say him, nay.] *Innocent* does not here signify a person without guilt or blame: but means, in the good-natured language of our ancestors, an *ideot* or *natural fool*. Agreeably to this sense of the word is the following entry of a burial in the parish register of Charlewood, in Surrey: —“ Thomas Sole, an *innocent* about the age of fifty years and upwards, buried 19th September, 1605.” *WHALLEY.*

Doll Common, in *The Alchemist*, being asked for her opinion of the Widow Pliant, observes that she is —“ a good dull *innocent*.” Again, in *I Would and I Would Not*, a poem, by B. N. 1614:

“ I would I were an *innocent*, a foole,  
 “ That can do nothing else but laugh or crie,  
 “ And eate fat meate, and never go to schoole,  
 “ And be in love, but with an apple-pie;  
 “ Weare a pide coate, a cockes combe, and a bell,  
 “ And think it did become me passing well.”

Mr. Douce observes to me, that the term—*innocent*, was originally French.

See also a note on Ford's 'Tis Pity She's A Whore, new edition of Dodsley's Collection of Old Plays, vol. viii. p. 24. *STEEVENS.*

<sup>7</sup> — though I know, his brains are forfeit to the next tile that falls.] In Lucian's *Contemplantes*, Mercury makes Charon remark a man that was killed by the falling of a tile upon his head, whilst he was in the act of putting off an engagement to the next day: —καὶ μεταξὺ λέγοντος, ἀπὸ τῆς τέγης κεραμῖς ἐπιπέσουσα, ἐκ ἰδ' οὔτου κινήσαντος, ἀπέκτεινεν αὐτόν. See the life of Pyrrhus in *Plutarch*. Pyrrhus was killed by a tile. *S. W.*

<sup>8</sup> — your *LORDSHIP* —] The old copy has *Lord*. In the MSS. of our author's age they scarcely ever wrote *Lordship* at full length. *MALONE.*

*PAR.* The duke knows him for no other but a poor officer of mine ; and writ to me this other day, to turn him out o' the band : I think, I have his letter in my pocket.

*I SOLD.* Marry, we'll search.

*PAR.* In good sadness, I do not know ; either it is there, or it is upon a file, with the duke's other letters, in my tent.

*I SOLD.* Here 'tis ; here's a paper ? Shall I read it to you ?

*PAR.* I do not know, if it be it, or no.

*BER.* Our interpreter does it well.

*I LORD.* Excellently.

*I SOLD.* *Dian.* *The count's a fool, and full of gold*<sup>9</sup>,—

*PAR.* That is not the duke's letter, sir ; that is an advertisement to a proper maid in Florence, one Diana, to take heed of the allurements of one count Rousillon, a foolish idle boy, but, for all that, very ruttish : I pray you, sir, put it up again.

*I SOLD.* Nay, I'll read it first, by your favour.

*PAR.* My meaning in't, I protest, was very honest in the behalf of the maid : for I knew the young count to be a dangerous and lascivious boy ; who is a whale to virginity, and devours up all the fry it finds.

*BER.* Damnable, both sides rogue !

<sup>9</sup> *Dian.* *The count's a fool, and full of gold.*] After this line there is apparently a line lost, there being no rhyme that corresponds to *gold*. JOHNSON.

I believe this line is incomplete. The poet might have written :  
 “ *Dian.* The count's a fool, and full of *golden store—or ore* ;”  
 and this addition rhymes with the following alternate verses.

STEVENS.

May we not suppose the former part of the letter to have been prose, as the concluding words are ? The sonnet intervenes.

The feigned letter from Olivia to Malvolio, is partly prose, partly verse. MALONE.

1 *SOLD.* When he swears oaths, bid him drop gold,  
and take it ;

After he scores, he never pays the score :  
Half won, is match well made ; match, and well  
make it<sup>1</sup> ;

He ne'er pays after debts, take it before ;  
And say, a soldier, Dian, told thee this,  
Men are to mell with, boys are not to kiss<sup>2</sup> :

<sup>1</sup> *Half won, is match well made ; MATCH, and well make it ;* ] This line has no meaning that I can find. I read, with a very slight alteration : " Half won is match well made ; watch, and well make it." That is, " a match well made is half won ; watch, and make it well."

This is, in my opinion, not all the error. The lines are misplaced, and should be read thus :

" Half won is match well made ; watch, and well make it ;

" When he swears oaths, bid him drop gold, and take it.

" After he scores, he never pays the score :

" He ne'er pays after-debts, take it before,

" And say———"

That is, take his money, and leave him to himself. When the players had lost the second line, they tried to make a connection out of the rest. Part is apparently in couplets, and the whole was probably uniform. JOHNSON.

Perhaps we should read :

" Half won is match well made, match, an' we'll make it."

i. e. if we mean to make any match of it at all. STEEVENS.

There is no need of change. The meaning is, " A match well made, is half won ; make your match, therefore, but make it well."

M. MASON.

The verses having been designed by Parolles as a caution to Diana, after informing her that Bertram is both *rich* and *faithless*, he admonishes her not to yield up her virtue to his *oaths*, but his *gold* ; and having enforced this advice by an adage, recommends her to comply with his importunity, provided half the sum for which she shall stipulate be previously paid her :—" Half won is match well made ; match, and well make it." HENLEY.

Gain half of what he offers, and you are well off ; if you yield to him, make your bargain secure. MALONE.

<sup>2</sup> *Men are to MELL with, boys are NOT to kiss :* ] The meaning of the word *mell*, from *meler*, French, is obvious.

So, in Ane Very Excellent and Delectabill Treatise, intitult Philotus, &c. 1603 :

*For count of this, the count's a fool, I know it,  
Who pays before, but not when he does owe it.  
Thine, as he vow'd to thee in thine ear,*

PAROLLES.

BER. He shall be whipped through the army, with this rhyme in his forehead.

2 LORD. This is your devoted friend, sir, the manifold linguist, and the armipotent soldier.

BER. I could endure any thing before but a cat, and now he's a cat to me.

1 SOLD. I perceive, sir, by the general's looks<sup>3</sup>, we shall be fain to hang you.

"But he na husband is to mee;

"Then how could we twa disagree

"That never had na *melling*."

"Na *melling*, mistress? will you then

"Deny the marriage of that man?"

Again, in The Corpus Christi Play, acted at Coventry. MSS. Cott. Vesp. viii. p. 122:

"And fayr yonge qwene herby doth dwelle,

"Both frech and gay upon to loke,

"And a tall man with her doth *melle*,

"The way into hyr chawmer ryght evyn he toke."

The argument of this piece is The Woman Taken in Adultery.

STEVENS.

"Men are to *mell* with, boys are NOT to *kiss*." Mr. Theobald and the subsequent editors read—"boys are *but* to *kiss*." I do not see any need of change, nor do I believe that any opposition was intended between the words *mell* and *kiss*. Parolles wishes to recommend himself to Diana, and for that purpose advises her to grant her favours to *men*, and not to *boys*. He himself calls his letter "An Advertisement to Diana to take heed of the Allurement of one Count Rousillon, a foolish idle *boy*."

To *mell* is used by our author's contemporaries in the sense of *meddling*, without the indecent idea which Mr. Theobald supposed to be couched under the word in this place. So, in Hall's Satires, 1597:

"Hence, ye profane; *mell* not with holy things."

Again, in Spenser's Fairy Queen, b. iv. c. i.:

"With holy father fits not with such things to *mell*."

MALONE.

<sup>3</sup> — by THE general's looks,] The old copy has—"by *your*."

*PAR.* My life, sir, in any case: not that I am afraid to die; but that, my offences being many, I would repent out the remainder of nature: let me live, sir, in a dungeon, i' the stocks, or any where, so I may live <sup>4</sup>.

*I SOLD.* We'll see what may be done, so you confess freely; therefore, once more to this captain Dumain: You have answered to his reputation with the duke, and to his valour: What is his honesty?

*PAR.* He will steal, sir, an egg out of a cloister <sup>5</sup>; for rapes and ravishments he parallels Nessus. He professes not keeping of oaths; in breaking them, he is stronger than Hercules. He will lie, sir, with such volubility, that you would think truth were a fool: drunkenness is his best virtue; for he will be swine-drunk; and in his sleep he does little harm, save to his bed-clothes about him; but they know his conditions, and lay him in straw. I have but little more to say, sir, of his honesty: he has every thing that an honest man should not have; what an honest man should have, he has nothing.

The emendation was made by the editor of the second folio, and the misprint probably arose from *y* in the MS. being taken for *y*.

MALONE.

<sup>4</sup> — let me live, sir, in a dungeon, i' the stocks, or any where, so I may live.] Smith might have had this abject sentiment of Parolles in his memory, when he put the following words into the mouth of Lycon, in *Phædra* and *Hippolytus*:

“O, chain me, whip me, let me be the scorn

“Of sordid rabbles, and insulting crowds;

“Give me but life, and make that life most wretched!”

STEVENS.

<sup>5</sup> — an egg out of a cloister;] I know not that *cloister*, though it may etymologically signify “any thing shut,” is used by our author otherwise than for a *monastery*, and therefore I cannot guess whence this hyperbole could take its original: perhaps it means only this—“He will steal any thing, however trifling, from any place, however holy.” JOHNSON.

“Robbing the spital,” is a common phrase, of the like import.

M. MASON.

1 *LORD*. I begin to love him for this.

*BER*. For this description of thine honesty? A pox upon him for me, he is more and more a cat.

1 *SOLD*. What say you to his expertness in war?

*PAR*. Faith, sir, he has led the drum before the English tragedians,—to belie him, I will not,—and more of his soldiership I know not; except, in that country, he had the honour to be the officer at a place there call'd Mile-end<sup>6</sup>, to instruct for the doubling of files: I would do the man what honour I can, but of this I am not certain.

1 *LORD*. He hath out-villain'd villainy so far, that the rarity redeems him.

*BER*. A pox on him! he's a cat still<sup>7</sup>.

1 *SOLD*. His qualities being at this poor price, I need not ask you, if gold will corrupt him to revolt.

<sup>6</sup> — at a place there call'd Mile-end,] See a note on King Henry IV. Part II. Act III. Sc. II. MALONE.

<sup>7</sup> — he's a cat still.] That is, throw him how you will, he lights upon his legs. JOHNSON.

Bertram has no such meaning. In a speech or two before, he declares his aversion to a cat, and now only continues in the same opinion, and says he hates Parolles as much as he hates a *cat*. The other explanation will not do, as Parolles could not be meant by the *cat*, which always lights on its legs, for Parolles is now in a fair way to be totally disconcerted. STEVENS.

I am still of my former opinion. The speech was applied by King James to Coke, with respect to his subtilties of law, that throw him which way we would, he could still, like a cat, light upon his legs. JOHNSON.

The Count had said, that formerly a cat was the only thing in the world which he could not endure; but that now Parolles was as much the object of his aversion as that animal. After Parolles has gone through his next list of falsehoods, the Count adds, "he's more and more a cat,"—still more and more the object of my aversion than he was. As Parolles proceeds still further, one of the Frenchmen observes, that the singularity of his impudence and villainy redeems his character.—Not at all, replies the Count; "he's a cat still;" he is as hateful to me as ever. There cannot, therefore, I think be any doubt that Dr. Johnson's interpretation, "throw him how you will, he lights upon his legs,"—is founded on a misapprehension. MALONE.

*PAR.* Sir, for a *quart d'ecu*<sup>8</sup> he will sell the fee-simple of his salvation, the inheritance of it; and cut the entail from all remainders, and a perpetual succession for it perpetually.

*1 SOLD.* What's his brother, the other captain Dumain?

*2 LORD.* Why does he ask him of me<sup>9</sup>?

*1 SOLD.* What's he?

*PAR.* E'en a crow of the same nest; not altogether so great as the first in goodness, but greater a great deal in evil. He excels his brother for a coward, yet his brother is reputed one of the best that is: In a retreat he out-runs any lackey; marry, in coming on he has the cramp.

*1 SOLD.* If your life be saved, will you undertake to betray the Florentine?

*PAR.* Ay, and the captain of his horse, count Rousillon.

*1 SOLD.* I'll whisper with the general, and know his pleasure.

*PAR.* I'll no more drumming; a plague of all drums! Only to seem to deserve well, and to beguile the supposition<sup>1</sup> of that lascivious young boy the count, have I run into this danger: Yet, who would have suspected an ambush where I was taken?

[*Aside.*

*1 SOLD.* There is no remedy, sir, but you must die: the general says, you, that have so traitorously discovered the secrets of your army, and made such pestiferous reports of men very nobly held, can

<sup>8</sup> — for a *QUART D'ECU* —] The fourth part of the smaller French crown; about eight-pence of our money. MALONE.

<sup>9</sup> Why does he ask him of me?] This is nature. Every man is, on such occasions, more willing to hear his neighbour's character than his own. JOHNSON.

<sup>1</sup> — to beguile the supposition —] That is, to deceive the opinion, to make the Count think me a man that deserves well.

JOHNSON.



serve the world for no honest use ; therefore you must die. Come, headsmen, off with his head.

*PAR.* O Lord, sir ; let me live, or let me see my death !

*1 SOLD.* That shall you, and take your leave of all your friends. [*Unmuffling him.*]

So, look about you ; Know you any here ?

*BER.* Good morrow, noble captain.

*2 LORD.* God bless you, captain Parolles.

*1 LORD.* God save you, noble captain.

*2 LORD.* Captain, what greeting will you to my lord Lafeu ? I am for France.

*1 LORD.* Good captain, will you give me a copy of the sonnet you writ to Diana in behalf of the count Rousillon ? an I were not a very coward, I'd compel it of you ; but fare you well.

[*Exeunt BERTRAM, Lords, &c.*]

*1 SOLD.* You are undone, captain : all but your scarf, that has a knot on't yet.

*PAR.* Who cannot be crushed with a plot ?

*1 SOLD.* If you could find out a country where but women were that had received so much shame, you might begin an impudent nation. Fare you well, sir ; I am for France too ; we shall speak of you there. [*Exit.*]

*PAR.* Yet am I thankful : if my heart were great,  
 'Twould burst at this : Captain, I'll be no more ;  
 But I will eat and drink, and sleep as soft  
 As captain shall : simply the thing I am  
 Shall make me live. Who knows himself a braggart,  
 Let him fear this ; for it will come to pass,  
 That every braggart shall be found an ass.  
 Rust, sword ! cool, blushes ! and Parolles, live  
 Safest in shame ! being fool'd, by foolery thrive !  
 There's place, and means, for every man alive. }  
 I'll after them. [*Exit.*]

## SCENE IV.

Florence. A Room in the Widow's House.

*Enter HELENA, Widow, and DIANA.*

*HEL.* That you may well perceive I have not  
wrong'd you,  
One of the greatest in the Christian world  
Shall be my surety ; 'fore whose throne, 'tis need-  
ful,

Ere I can perfect mine intents, to kneel :  
Time was, I did him a desired office,  
Dear almost as his life ; which gratitude  
Through flinty Tartar's bosom would peep forth,  
And answer, thanks : I duly am inform'd,  
His grace is at Marseilles<sup>2</sup> ; to which place  
We have convenient convoy. You must know,  
I am supposed dead: the army breaking,  
My husband hies him home ; where, heaven aiding,  
And by the leave of my good lord the king,  
We'll be, before our welcome.

*WID.* Gentle madam,  
You never had a servant, to whose trust  
Your business was more welcome.

*HEL.* Nor you<sup>3</sup>, mistress,  
Ever a friend, whose thoughts more truly labour  
To recompense your love ; doubt not, but heaven  
Hath brought me up to be your daughter's dower,  
As it hath fated her to be my motive<sup>4</sup>

<sup>2</sup> His grace is at MARSEILLES, &c.] From this line, and others, it appears that *Marseilles* was pronounced by our author as a word of three syllables. The old copy has here *Marcella*, and in the last scene of this Act, *Marcellus*. MALONE.

<sup>3</sup> Nor you,] Old copy—Nor *your*. Corrected by Mr. Rowe.  
MALONE.

<sup>4</sup>— my MOTIVE —] *Motive for assistant*. WARBURTON.

And helper to a husband. But O strange men !  
That can such sweet use make of what they hate,  
When saucy trusting of the cozen'd thoughts  
Defiles the pitchy night<sup>5</sup> ! so lust doth play  
With what it loaths, for that which is away :  
But more of this hereafter :—You, Diana,  
Under my poor instructions yet must suffer  
Something in my behalf.

*DIA.* Let death and honesty<sup>6</sup>  
Go with your impositions<sup>7</sup>, I am yours  
Upon your will to suffer.

*HEL.* Yet, I pray you,—  
But with the word, the time will bring on summer,  
When briars shall have leaves as well as thorns,  
And be as sweet as sharp<sup>8</sup>. We must away ;

Rather for *mover*. So, in the last Act of this play :

“ — all impediments in fancy's course

“ Are motives of more fancy.” MALONE.

<sup>5</sup> When SAUCY trusting of the cozen'd thoughts

Defiles the pitchy night !] *Saucy* may very properly signify *luxurious*, and by consequence *lascivious*. JOHNSON.

So, in *Measure for Measure* :

“ — as to remit

“ Their *saucy* sweetness, that do coin heaven's image

“ In stamps that are forbid.” MALONE.

<sup>6</sup> — death and honesty —] i. e. an honest death. So, in another of our author's plays, we have “ death and honour ” for *honourable death*. STEEVENS.

Rather, *death* accompanied by *honesty*. BOSWELL.

<sup>7</sup> — your IMPOSITIONS,] i. e. your commands. MALONE.

An *imposition* is a *task imposed*. The term is still current in Universities. STEEVENS.

<sup>8</sup> But WITH THE WORD, the time will bring on summer, &c.]

“ With the word,” i. e. in an instant of time. WARBURTON.

The meaning of this observation is, that as *briars* have *sweetness* with their *prickles*, so shall these *troubles* be recompensed with *joy*. JOHNSON.

I would read :

“ Yet I 'fray you

“ But with the word : the time will bring,” &c.

And then the sense will be, “ I only frighten you by mentioning the word *suffer* : for a short time will bring on the season of happiness and delight.” BLACKSTONE.

Our waggon is prepar'd, and time revives us<sup>9</sup> :  
*All's well that ends well*<sup>1</sup> : still the fine's<sup>2</sup> the  
 crown ;

Whate'er the course, the end is the renown.

[*Exeunt.*

As the beginning of Helen's reply is evidently a designed aposiopesis, a break ought to follow it, thus :

"*Hel.* Yet, I pray you —— :

The sense appears to be this :—Do not think that I would engage you in any service that should expose you to such an alternative, or, indeed, to any lasting inconvenience ; " But with the word," i. e. But on the contrary, you shall no sooner have delivered what you will have to testify on my account, than the irksomeness of the service will be over, and every pleasant circumstance to result from it will instantaneously appear. HENLEY.

<sup>9</sup> Our waggon is prepar'd, and time REVIVES us :] The word *revives* conveys so little sense, that it seems very liable to suspicion :

" —— and time *revyes* us :

i. e. looks us in the face, calls upon us to hasten. WARBURTON.

The present reading is corrupt, and I am afraid the emendation none of the soundest. I never remember to have seen the word *revye*. One may as well leave blunders as make them. Why may we not read for a shift, without much effort, the time *invites* us ? JOHNSON.

To *vye* and *revye* were terms at several ancient games at cards, but particularly at *Gleek*. So, in Greene's Art of Coney-catching, 1592 : " I'll either win something or lose something, therefore I'll *vie* and *revie* every card at my pleasure, till either yours or mine come out ; therefore 12d. upon this card, my card comes first." Again : " — so they *vie* and *revie* till some ten shillings be on the stake," &c. Again : " This flesheth the Conie, and the sweetness of gain makes him frolick, and none more ready to *vie* and *revie* than he." Again : " So they *vie* and *revie*, and for once that the Barnacle wins, the Conie gets five." Perhaps, however, *revyes* is not the true reading. Shakspeare might have written—time *reviles* us, i. e. reproaches us for wasting it. Yet, " time *revives* us " may mean, it *rouses* us. So, in another play of our author :

" —— I would *revive* the soldiers' hearts,

" Because I found them ever as myself." STEEVENS.

" Time *revives* us," seems to refer to the happy and speedy termination of their embarrassments. She had just before said :

" With the word, the time will bring on summer." HENLEY.

## SCENE V.

Rousillon. A Room in the Countess's Palace.

*Enter Countess, LAFEU, and Clown.*

*LAF.* No, no, no, your son was misled with a snipt-taffata fellow there; whose villainous saffron would have made all the unbaked and doughy youth of a nation in his colour<sup>3</sup>: your daughter-in-law

<sup>1</sup> *All's well that ends well*;] So, in *The Spanish Tragedy*:

“The end is crown of every work well done.”

“All's well that ends well,” is one of Camden's proverbial sentences.

<sup>2</sup> — the FINE'S —] *Fine is end.* So, in *The London Prodigal*, 1605:

“Nature hath done the last for me, and there's the *fine*.”

MALONE.

“—still the fine's the crown.” So, in Chapman's version of the second Iliad:

“We fly, not putting on the crown of our so long-held war.”

Again, *ibid.*:

“—and all things have their crown,

“As he interpreted.” STEEVENS.

These words seem to be merely a translation of the common Latin proverb: “*Finis coronat opus*.” BOSWELL.

<sup>3</sup> — whose villainous saffron would have made all the unbaked and doughy youth of a nation in his colour:] Parolles is represented as an affected follower of the fashion, and an encourager of his master to run into all the follies of it; where he says: “Use a more spacious ceremony to the noble lords—they wear themselves in the cap of time—and though the devil lead the measure, such are to be followed.” Here some particularities of fashionable dress are ridiculed. *Snipt-taffata* needs no explanation; but *villainous saffron* is more obscure. This alludes to a fantastic fashion, then much followed, of using *yellow starch* for their bands and ruffs. So, Fletcher, in his *Queen of Corinth*:

“—Has he familiarly

“Dislik'd your yellow starch; or said your doublet

“Was not exactly frenchified —?”

And Jonson's *Devil's an Ass*:

“Carmen and chimney-sweepers are got into the *yellow starch*.”

had been alive at this hour; and your son here at home, more advanced by the king, than by that red-tailed humble-bee I speak of.

This was invented by one Turner, a tire-woman, a court-bawd, and, in all respects, of so infamous a character, that her invention deserved the name of *villainous saffron*. This woman was, afterwards, amongst the miscreants concerned in the murder of Sir Thomas Overbury, for which she was hanged at Tyburn, and would die in a *yellow ruff* of her own invention: which made yellow starch so odious, that it immediately went out of fashion. 'Tis this, then, to which Shakspeare alludes: but using the word *saffron* for *yellow*, a new idea presented itself, and he pursues his thought under a quite different allusion—"Whose villainous saffron would have made all the unbaked and doughy youths of a nation in his colour;" i. e. of his temper and disposition. Here the general custom of that time, of colouring *paste* with saffron, is alluded to. So, in *The Winter's Tale*:

"I must have *saffron* to colour the warden pyes."

WARBURTON.

This play was probably written several years before the death of Sir Thomas Overbury. The plain meaning of the passage seems to be: "Whose evil qualities are of so deep a dye, as to be sufficient to corrupt the most innocent, and to render them of the same disposition with himself." MALONE.

Stubbs, in his *Anatomic of Abuses*, published in 1595, speaks of starch of various colours:

"—The one arch or pillar wherewith the devil's kingdome of great ruffes is underpropped, is a certain kind of liquid matter which they call *starch*, wherein the devill hath learned them to wash and die their ruffes, which, being drie, will stand stiff and inflexible about their neckes. And this starch they make of divers substances, sometimes of wheate flower, of braane, and other graines: sometimes of rootes, and sometimes of other thinges: of all collours and hues, as white, redde, blew, purple, and the like."

In *The World toss'd at Tennis*, a masque by Middleton, *the five starches* are personified, and introduced contesting for superiority:

Again, in *Albumazar*, 1615:

"What price bears wheat and *saffron*, that your band's so stiff and *yellow*?"

Again, in Heywood's *If You Know Not Me, You Know Nobody*, 1606: "—have taken an order to wear *yellow* garters, points, and shoe-tyings, and 'tis thought *yellow* will grow a custom."

"It has been long used at London."

It may be added, that in the year 1446, a parliament was held

**COUNT.** I would, I had not known him <sup>4</sup> ! it was the death of the most virtuous gentlewoman, that ever nature had praise for creating : if she had partaken of my flesh, and cost me the dearest groans of a mother, I could not have owed her a more rooted love.

**LAF.** 'Twas a good lady, 'twas a good lady : we may pick a thousand salads, ere we light on such another herb.

**CLO.** Indeed, sir, she was the sweet-marjoram of the salad, or, rather the herb of grace <sup>5</sup>.

**LAF.** They are not salad-herbs, you knave, they are nose-herbs.

**CLO.** I am no great Nebuchadnezzar, sir, I have not much skill in grass <sup>6</sup>.

**LAF.** Whether dost thou profess thyself ; a knave, or a fool ?

**CLO.** A fool, sir, at a woman's service, and a knave at a man's.

**LAF.** Your distinction ?

**CLO.** I would cozen the man of his wife, and do his service.

at Trim, in Ireland, by which the natives were directed, among other things, not to wear shirts stained with *saffron*. STEEVENS.

See a note on Albumazar, Dodsley's Collection of Old Plays, vol. vii. p. 156, edit. 1780. REED.

<sup>4</sup> I would, I had not known him !] This dialogue serves to connect the incidents of Parolles with the main plan of the play.

JOHNSON.

I should wish to read—"he had not known him," meaning that *her son* had not. Her knowing Parolles was of little consequence, but Bertram's knowing him caused the death of Helen, which she deploras. M. MASON.

<sup>5</sup> — herb of grace.] i. e. rue. So, in Hamlet : "there's *rue* for you—we may call it *herb of grace o' Sundays*."

STEEVENS.

<sup>6</sup> —in GRASS.] The old copy, by an evident error of the press, reads—*grace*. The correction was made by Mr. Rowe. The word *salad*, in the preceding speech, was also supplied by him. MALONE.

*LAF.* So you were a knave at his service, indeed.

*CLO.* And I would give his wife my bauble, sir, to do her service<sup>7</sup>.

*LAF.* I will subscribe for thee; thou art both knave and fool.

*CLO.* At your service.

*LAF.* No, no, no.

*CLO.* Why, sir, if I cannot serve you, I can serve as great a prince as you are.

*LAF.* Who's that? a Frenchman?

7 — I would give his wife my BAUBLE, sir, to do her service.] Part of the furniture of a *fool* was a *bauble*, which, though it be generally taken to signify any thing of small value, has a precise and determinable meaning. It is, in short, a kind of truncheon with a head carved on it, which the *fool* anciently carried in his hand. There is a representation of it in a picture of Watteau, formerly in the collection of Dr. Mead, which is engraved by Baron, and called *Comediens Italiens*. A faint resemblance of it may be found in the frontispiece of L. de Guernier to King Lear, in Mr. Pope's edition in duodecimo. SIR J. HAWKINS.

So, in Marston's Dutch Courtesan, 1604:

“ — if a *fool*, we must bear his *bauble*.”

Again, in The Two Angry Women of Abingdon, 1599: “The *fool* will not leave his *bauble* for the Tower of London.”

Again, in Jack Drum's Entertainment, 1601:

“ She is enamoured of the *fool's bauble*.”

In the *Stultifera Navis*, 1497, are several representations of this instrument, as well as in Cocks's *Lorel's Bote*, printed by Wynkyn de Worde. Again, in Lyte's *Herbal*: “In the hollowness of the said flower (the great blue wolfe's-bane) grow two small crooked hayres, somewhat great at the end, fashioned like a *fool's bable*.” An ancient proverb, in Ray's Collection, points out the materials of which these *baubles* were made: “If every fool should wear a *bable*, fewel would be dear.” See figure 12, in the plate at the end of The First Part of King Henry IV. with Mr. Tollet's explanation. STEEVENS.

The word *bauble* is here used in two senses. The Clown had another *bauble* besides that which the editor alludes to.

M. MASON.

When Cromwell, 1658, forcibly turned out the rump-parliament, he bid the soldiers, “take away that *fool's bauble*,” pointing to the speaker's mace. BLACKSTONE.



CLO. Faith, sir, he has an English name<sup>8</sup>; but his phisnomy is more hotter in France, than there<sup>9</sup>.

LAF. What prince is that?

CLO. The black prince<sup>1</sup>, sir, *alias*, the prince of darkness; *alias*, the devil.

LAF. Hold thee, there's my purse: I give thee not this to suggest thee from thy master<sup>2</sup> thou talkest of; serve him still.

CLO. I am a woodland fellow, sir, that always loved a great fire<sup>3</sup>; and the master I speak of, ever keeps a good fire. But, sure, he is the prince of the world<sup>4</sup>, let his nobility remain in his court. I am for the house with the narrow gate, which I

<sup>8</sup> — an English NAME;] The old copy reads — *maine*.

STEEVENS.

Corrected by Mr. Rowe. MALONE.

*Maine*, or *head of hair*, agrees better with the context than *name*. His *hair was thick*. HENLEY.

<sup>9</sup> — his phisnomy is more HOTTER in France, than there.] This is intolerable nonsense. The stupid editors, because the devil was talked of, thought no quality would suit him but *hotter*. We should read — “more *honour'd*.” A joke upon the French people, as if they held a dark complexion, which is natural to them, in more estimation than the English do, who are generally white and fair. WARBURTON.

The allusion is, in all probability, to the *Morbus Gallicus*.

STEEVENS.

<sup>1</sup> The BLACK PRINCE,] Bishop Hall, in his Satires, b. v. sat. ii. has given the same name to Pluto: “So the *black prince* is broken loose again,” &c. HOLT WHITE.

<sup>2</sup> — to SUGGEST thee from thy master —] Thus the old copy. The modern editors read *seduce*, but without authority. To *suggest* had anciently the same meaning. So, in *The Two Gentlemen of Verona*:

“Knowing that tender youth is soon *suggested*,

“I nightly lodge her in an upper tower.” STEEVENS.

<sup>3</sup> I am a woodland fellow, sir, &c.] Shakspeare is but rarely guilty of such impious trash. And it is observable, that then he always puts that into the mouth of his *fools*, which is now grown the characteristic of the *fine gentleman*. WARBURTON.

<sup>4</sup> But, SURE, he is the prince of the world,] I think we should read — “But *since* he is,” &c. and thus Sir T. Hanmer.

STEEVENS.

take to be too little for pomp to enter: some, that humble themselves, may; but the many will be too chill and tender; and they'll be for the flowery way, that leads to the broad gate, and the great fire<sup>5</sup>.

*LAF.* Go thy ways, I begin to be a-weary of thee; and I tell thee so before, because I would not fall out with thee. Go thy ways; let my horses be well looked to, without any tricks.

*CLO.* If I put any tricks upon 'em, sir, they shall be jades tricks; which are their own right by the law of nature. [*Exit.*

*LAF.* A shrewd knave, and an unhappy<sup>6</sup>.

*COUNT.* So he is. My lord, that's gone, made himself much sport out of him: by his authority he remains here, which he thinks is a patent for his sauciness; and, indeed, he has no pace, but runs where he will<sup>7</sup>.

*LAF.* I like him well; 'tis not amiss: and I was about to tell you. Since I heard of the good lady's death, and that my lord your son was upon his return home, I moved the king my master, to speak in the behalf of my daughter; which, in the minority of them both, his majesty, out of a self-gracious remembrance, did first propose: his highness

<sup>5</sup> — the FLOWERY WAY, — and the GREAT FIRE.] The same impious stuff occurs again in *Macheth*: “—the *primrose way* to the *everlasting bonfire*.” STEEVENS.

<sup>6</sup> — unhappy.] i. e. mischievously waggish, unlucky.

JOHNSON.

So, in *King Henry VIII.*:

“You are a churchman, or, I'll tell you, cardinal,

“I should judge now *unhappily*.” STEEVENS.

<sup>7</sup> So he is. My lord, that's gone, made himself much sport out of him: by his authority he remains here, which he thinks is a patent for his sauciness; and, indeed, he has no pace, but runs where he will.] Should not we read—no *place*, that is, no *station*, or *office* in the family? TYRWHITT.

A *pace* is a certain or prescribed walk; so we say of a man meanly obsequious, that he has learned his *paces*, and of a horse who moves irregularly, that he has *no paces*. JOHNSON.

hath promised me to do it: and, to stop up the displeasure he hath conceived against your son, there is no fitter matter. How does your ladyship like it?

*COUNT.* With very much content, my lord, and I wish it happily effected.

*LAF.* His highness comes post from Marseilles, of as able body as when he numbered thirty; he will be here to-morrow, or I am deceived by him that in such intelligence hath seldom failed.

*COUNT.* It rejoices me, that I hope I shall see him ere I die. I have letters, that my son will be here to-night: I shall beseech your lordship, to remain with me till they meet together.

*LAF.* Madam, I was thinking, with what manners I might safely be admitted.

*COUNT.* You need but plead your honourable privilege.

*LAF.* Lady, of that I have made a bold charter; but, I thank my God, it holds yet.

*Re-enter Clown.*

*CLO.* O madam, yonder's my lord your son with a patch of velvet on's face: whether there be a scar under it, or no, the velvet knows; but 'tis a goodly patch of velvet: his left cheek is a cheek of two pile and a half, but his right cheek is worn bare.

*LAF.* A scar nobly got, or a noble scar, is a good livery of honour<sup>s</sup>; so, belike, is that.

<sup>s</sup> *Laf.* A scar nobly got, &c.] This speech, in the second folio, and the modern editions, is given to the Countess, and perhaps rightly. It is more probable that she should have spoken thus favourably of Bertram, than Lafeu. In the original copy, to each of the speeches of the Countess, *Lad.* or *La.* [i. e. *Lady*] is prefixed; so that the mistake was very easy. MALONE.

I do not discover the improbability of this commendation from

CLO. But it is your carbonadoed<sup>9</sup> face.

LAF. Let us go see your son, I pray you ; I long to talk with the young noble soldier.

CLO. 'Faith, there's a dozen of 'em, with delicate fine hats, and most courteous feathers, which bow the head, and nod at every man<sup>1</sup>. [*Exeunt.*]

ACT V. SCENE I.

Marseilles. A Street.

*Enter HELENA, Widow, and DIANA, with two Attendants.*

HEL. But this exceeding posting, day and night,  
Must wear your spirits low : we cannot help it ;  
But, since you have made the days and nights as  
one,

To wear your gentle limbs in my affairs,  
Be bold, you do so grow in my requital,  
As nothing can unroot you. In happy time ;—

*Enter a gentle Astringer<sup>2</sup>.*

This man may help me to his majesty's ear.

Lafeu, who is at present anxious to marry his own daughter to Bertram. STEEVENS.

<sup>9</sup> — carbonadoed —] i. e. scotched like a piece of meat for the gridiron. So, in Coriolanus : " Before Corioli, he scotched and notched him like a *carbonado*." STEEVENS.

The word is again used in King Lear. Kent says to the Steward—

" I'll *carbonado* your shanks for you." MALONE.

<sup>1</sup> — feathers, which—nod at every man.] So, in Antony and Cleopatra :

" — a blue promontory,

" With trees upon't, that *nod unto the world*—."

STEEVENS.

<sup>2</sup> *Enter a gentle ASTRINGER.*] Perhaps a *gentle stranger*, i. e.

If he would spend his power.—God save you, sir.

*GENT.* And you.

*HEL.* Sir, I have seen you in the court of France.

*GENT.* I have been sometimes there.

*HEL.* I do presume sir, that you are not fallen  
From the report that goes upon your goodness ;  
And therefore, goaded with most sharp occasions,  
Which lay nice manners by, I put you to  
The use of your own virtues, for the which  
I shall continue thankful.

*GENT.* What's your will ?

*HEL.* That it will please you  
To give this poor petition to the king ;  
And aid me with that store of power you have,  
To come into his presence.

*GENT.* The king's not here.

*HEL.* Not here, sir ?

*GENT.* Not, indeed :

He hence remov'd last night, and with more haste  
Than is his use.

a stranger of gentle condition, a gentleman.—The error of this conjecture, (which I have learned, since our first edition made its appearance, from an old book of Falconry, 1633,) should teach diffidence to those who conceive the words which they do not understand to be corruptions. An *ostringer* or *astringer* is a falconer, and such a character was probably to be met with about a court which was famous for the love of that diversion. So, in Hamlet :

“ We'll e'en to it like French *Falconers*.”

A “ gentle astringer ” is a “ gentleman falconer.” The word is derived from *ostercus* or *austercus*, a goshawk ; and thus, says Cowell, in his Law Dictionary : “ We usually call a falconer, who keeps that kind of hawk, an *astringer*.” Again, in The Book of Hawking, &c. bl. l. no date : “ Now bicause I spoke of *ostregiers*, ye shall understand that they ben called *ostregiers* that keep gosshawks or tercels,” &c. I learn from Blount's Antient Tenures, that a “ gosshawk is in our records termed by the several names *Ostercum*, *Hostricum*, *Estricum*, *Asturcum*, and *Asturcum*,” and all from the French *Austour*. STEEVENS.

*WID.* Lord, how we lose our pains !

*HEL.* *All's well that ends well* ; yet ;  
Though time seem so adverse, and means unfit.—  
I do beseech you, whither is he gone ?

*GENT.* Marry, as I take it, to Rousillon ;  
Whither I am going.

*HEL.* I do beseech you, sir,  
Since you are like to see the king before me,  
Commend the paper to his gracious hand ;  
Which, I presume, shall render you no blame,  
But rather make you thank your pains for it :  
I will come after you, with what good speed  
Our means will make us means<sup>3</sup>.

*GENT.* This I'll do for you.

*HEL.* And you shall find yourself to be well  
thank'd,  
Whate'er falls more.—We must to horse again ;—  
Go, go, provide. [*Exeunt.*

## SCENE II.

Rousillon. The inner Court of the Countess's  
Palace.

*Enter Clown and PAROLLES.*

*PAR.* Good monsieur Lavatch<sup>4</sup>, give my lord  
Lafeu this letter : I have ere now, sir, been better  
known to you, when I have held familiarity with  
fresher clothes ; but I am now, sir, muddled in for-

<sup>3</sup> Our means will make us means.] Shakspeare delights much  
in this kind of reduplication, sometimes so as to obscure his  
meaning. Helena says, " they will follow with such speed as the  
means which they have will give them ability to exert."

JOHNSON.

<sup>4</sup> — Lavatch,] This is an undoubted, and perhaps irreme-  
diable corruption of some French word. STEEVENS.

Evidently *la vache*. TALBOT.

tune's mood, and smell somewhat strong of her strong displeasure <sup>5</sup>.

<sup>5</sup> — but I am now, sir, muddied in fortune's mood, &c.] By the whimsical *caprice* of Fortune, I am fallen into the mud, and smell somewhat strong of her displeasure. In *Pericles, Prince of Tyre*, 1609, we meet with the same phrase :

“ — but *Fortune's mood*

“ *Varies again.*”

Again, in *Timon of Athens* :

“ When *fortune*, in her shift and change of *mood*,

“ Spurns down her late below'd.”

Again, in *Julius Cæsar* :

“ *Fortune* is merry,

“ And in this *mood* will give us any thing.”

*Mood* is again used for *resentment* or *caprice* in *Othello* : “ You are but now cast in his *mood*, a punishment more in policy than in malice.”

Again, for *anger*, in the old *Taming of a Shrew*, 1607 :

“ — This brain-sick man,

“ That in his *mood* cares not to murder me.”

Dr. Warburton, in his edition, changed *mood* into *moat*, and his emendation was adopted, I think, without necessity, by the subsequent editors. All the expressions enumerated by him,—“ I will eat no *fish*,”—“ he hath fallen into the unclean *fish-pond* of her displeasure,” &c.—agree sufficiently well with the text, without any change. Parolles having talked metaphorically of being *muddy'd* by the displeasure of fortune, the Clown, to render him ridiculous, supposes him to have actually fallen into a *fish-pond*.

MALONE.

In former editions—“ but I am now, sir, muddied in fortune's *mood*, and smell somewhat strong of her strong displeasure.” I believe the poet wrote—“ in fortune's *moat* ;” because the Clown, in the very next speech, replies—“ I will henceforth eat no *fish* of fortune's buttering ;” and again, when he comes to repeat Parolles's petition to Lafeu, “ That hath fallen into the unclean *fishpond* of her displeasure, and, as he says, is *muddied* withal.” And again—“ Pray you, sir, use the *carp* as you may,” &c. In all which places, it is obvious a moat or a pond is the allusion. Besides, Parolles smelling strong, as he says, of fortune's strong displeasure, carries on the same image ; for as the *moats* round old seats were always replenished with fish, so the Clown's joke of holding his nose, we may presume, proceeded from this, that the privy was always over the moat ; and therefore the Clown humorously says, when Parolles is pressing him to de-

*CLO.* Truly, fortune's displeasure is but sluttish, if it smell so strong as thou speakest of: I will henceforth eat no fish of fortune's buttering. Pr'ythee, allow the wind<sup>6</sup>.

*PAR.* Nay, you need not stop your nose, sir; I spake but by a metaphor.

*CLO.* Indeed, sir, if your metaphor stink, I will stop my nose; or against any man's metaphor<sup>7</sup>. Pr'ythee, get thee further.

liver his letter to Lord Lafeu, "Foh! pr'ythee stand away; a paper from fortune's *close-stool*, to give to a nobleman!"

WARBURTON.

Dr. Warburton's correction may be supported by a passage in *The Alchemist*:

"*Subtle.* — Come along, sir,

"I must shew you *Fortune's privy lodgings*.

"*Face.* Are they perfum'd, and his bath ready?

"*Sub.* All.

"Only the fumigation somewhat strong." FARMER.

Though Mr. Malone defends the old reading, I have retained Dr. Warburton's emendation, which, in my opinion, is one of the luckiest ever produced. STEEVENS.

Yet Mr. Steevens in a note on the passage which I have quoted from Pericles, Act III. Chorus;

"——— Fortune's mood

"Varies again ——."

Produces the reading of the original text which I have here presented as an illustration. MALONE.

<sup>6</sup> — allow the wind.] i. e. stand to the leeward of me.

STEEVENS.

<sup>7</sup> Indeed, sir, if your metaphor stink, I will stop my nose; or against any man's metaphor.] Nothing could be conceived with greater humour or justness of satire, than this speech. The use of the *stinking metaphor* is an odious fault, which grave writers often commit. It is not uncommon to see moral declaimers against vice describe her as Hæsiod did the fury Tristitia:

Τῆς ἐκ πόνου μύξαι πῶον.

Upon which Longinus justly observes, that, instead of giving a *terrible* image, he has given a very nasty one. Cicero cautions well against it, in his book *de Orat.* "Quoniam hæc, (says he,) vel summa laus est in verbis transferendis ut sensum feriat id, quod translatum sit, fugienda est omnis turpitudine earum rerum, ad



*PAR.* Pray you, sir, deliver me this paper.

*CLO.* Foh, pr'ythee, stand away; A paper from fortune's close-stool to give to a nobleman! Look, here he comes himself.

*Enter LAFEU.*

Here is a pur of fortune's, sir, or of fortune's cat<sup>8</sup>, (but not a musk-cat,) that has fallen into the

quas eorum animos qui audiunt trahet similitudo. Nolo morte dici Africani *castratam* esse rempublicam. Nolo *sturcus* curiæ dici Glauciam." Our poet himself is extremely delicate in this respect; who, throughout his large writings, if you except a passage in Hamlet, has scarce a metaphor that can offend the most squeamish reader. *WARBURTON.*

Dr. Warburton's recollection must have been weak, or his zeal for his author extravagant, otherwise he could not have ventured to countenance him on the score of delicacy; his offensive metaphors and allusions being undoubtedly more frequent than those of all his dramattick predecessors or contemporaries. *STEEVENS.*

In the earlier editions of Shakspeare by Mr. Steevens, he was content to pass over Warburton's remark in silent acquiescence. But his propensity to satire so far increased in later years, that even the great poet, whose works he had been so long employed in illustrating, could not escape his lash. Of this the reader may have observed abundant proofs in his bitter comments upon the character of Hamlet, and his contemptuous depreciation of Shakspeare's poems. The charge which he has brought forward in the present instance, is unfortunately of such a nature, that it will scarcely admit of more than a general contradiction, without incurring the very censure which is applied to the poet; but, as to our author's "dramattick predecessors," some judgment may be formed of their superior delicacy, by Mr. Steevens's own note on *The Taming of A Shrew*, vol. v. p. 370. Without referring to dramas that are not accessible to every reader, the plays of Beaumont and Fletcher throughout will serve to show with what justice his contemporaries are placed above him, either for purity of thought or language. The first scene of Jonson's *Alchemist*, and his masque of *The Metamorphosed Gipsies*, performed at Court, will also be more than sufficient to show how little foundation there is for Mr. Steevens's assertion. *BOSWELL.*

<sup>8</sup> Here is a *PUR* of fortune's, sir, or of fortune's cat,] We should read—"or fortune's cat;" and, indeed, I believe there is an error in the former part of the sentence, and that we ought to read—"Here is a *puss* of fortune's," instead of *pur*. *M. MASON.*

unclean fishpond of her displeasure, and, as he says, is muddied withal: Pray you, sir, use the carp as you may; for he looks like a poor, decayed, ingenious, foolish, rascally knave. I do pity his distress in my smiles of comfort<sup>9</sup>, and leave him to your lordship. [Exit Clown.]

*PAR.* My lord, I am a man whom fortune hath cruelly scratched.

*LAF.* And what would you have me to do? 'tis too late to pare her nails now. Wherein have you played the knave with fortune, that she should scratch you, who of herself is a good lady, and would not have knaves thrive long under her<sup>1</sup>? There's a *quart d'ecu* for you: Let the justices make you and fortune friends; I am for other business.

*PAR.* I beseech your honour, to hear me one single word.

*LAF.* You beg a single penny more: come, you shall ha't; save your word<sup>2</sup>.

*PAR.* My name, my good lord, is Parolles.

*LAF.* You beg more than one word then<sup>3</sup>.—Cox'

<sup>9</sup> — I do pity his distress in my SMILES of comfort,] We should read—" *similes* of comfort," such as the calling him *fortune's cat, carp*, &c. WARBURTON.

The meaning is, I testify my pity for his distress, by encouraging him with a gracious smile. The old reading may stand.

HEATH.

Dr. Warburton's proposed emendation may be countenanced by an entry on the books of the Stationers' Company, 1595: "—A booke of verie pythie *similies*, *comfortable* and *profitable* for all men to reade."

The same mistake occurs in the old copies of King Henry IV. Part I. where, instead of "unsavoury *similes*" we have "unsavoury *smiles*." STEEVENS.

<sup>1</sup> — under HER?] *Her*, which is not in the first copy, was supplied by the editor of the second folio. MALONE.

<sup>2</sup> — save your word.] i. e. you need not ask;—here it is.

MALONE.

<sup>3</sup> You beg more than ONE WORD then.] A quibble is intended

my passion ! give me your hand :—How does your drum ?

*PAR.* O my good lord, you were the first that found me.

*LAF.* Was I, in sooth ? and I was the first that lost thee.

*PAR.* It lies in you, my lord, to bring me in some grace, for you did bring me out.

*LAF.* Out upon thee, knave ! dost thou put upon me at once both the office of God and the devil ? one brings thee in grace, and the other brings thee out. [*Trumpets sound.*] The king's coming, I know by his trumpets.—Sirrah, inquire further after me ; I had talk of you last night : though you are a fool and a knave, you shall eat<sup>4</sup> ; go to, follow.

*PAR.* I praise God for you. [*Exeunt.*]

### SCENE III.

The Same. A Room in the Countess's Palace.

*Flourish.* Enter King, Countess, *LAFEU*, Lords, Gentlemen, Guards, &c.

*KING.* We lost a jewel of her ; and our esteem<sup>5</sup> Was made much poorer by it : but your son,

on the word *Parolles*, which, in French, is plural, and signifies words. *One*, which is not found in the old copy, was added, perhaps unnecessarily, by the editor of the third folio. MALONE.

<sup>4</sup> — you shall eat ;] *Parolles* has many of the lineaments of Falstaff, and seems to be the character which Shakspeare delighted to draw, a fellow that had more wit than virtue. Though justice required that he should be detected and exposed, yet his "vices sit so fit in him" that he is not at last suffered to starve.

JOHNSON.

<sup>5</sup> — esteem —] Dr. Warburton, in Theobald's edition, altered this word to *estate* ; in his own he lets it stand, and explains it by

As mad in folly, lack'd the sense to know  
Her estimation home <sup>6</sup>.

*COUNT.* 'Tis past, my liege :  
And I beseech your majesty to make it  
Natural rebellion, done i' the blaze of youth <sup>7</sup> ;  
When oil and fire, too strong for reason's force,  
O'erbears it, and burns on.

*KING.* My honour'd lady,  
I have forgiven and forgotten all ;  
Though my revenges were high bent upon him,  
And watch'd the time to shoot.

*LAF.* This I must say,—  
But first I beg my pardon,—The young lord  
Did to his majesty, his mother, and his lady,  
Offence of mighty note ; but to himself  
The greatest wrong of all : he lost a wife,

*worth or estate.* But *esteem* is here *reckoning* or *estimate*. Since the loss of Helen, with her *virtues* and *qualifications*, our *account* is *sunk* ; what we have to *reckon* ourselves king of, is much *poorer* than before. *JOHNSON.*

Meaning that his esteem was lessened in its value by Bertram's misconduct ; since a person who was honoured with it could be so ill treated as Helena had been, and that with impunity. *Johnson's* explanation is very unnatural. *M. MASON.*

<sup>6</sup> — home.] That is, completely, in its full extent.

*JOHNSON.*

So, in *Macbeth* : " That thrust *home*," &c. *MALONE.*

<sup>7</sup> — BLAZE of youth ;] The old copy reads—*blade*.

*STEVENS.*

" *Blade* of youth " is the *spring* of *early life*, when the man is yet *green*. *Oil* and *fire* suit but ill with *blade*, and therefore *Dr. Warburton* reads, "*blaze* of youth." *JOHNSON.*

This very probable emendation was first proposed by *Mr. Theobald*, who has produced these two passages in support of it :

" — I do know

" When the blood *burns*, how prodigal the soul

" Lends the tongue vows. These *blazes*," &c. *Hamlet.*

Again, in *Troilus and Cressida* :

" For *Hector*, in his *blaze* of wrath," &c. *MALONE.*

In *Hamlet* we have also "*flaming youth*," and in the present comedy "*the quick fire* of youth." I read, therefore, without hesitation,—*blaze*. *STEVENS.*

Whose beauty did astonish the survey  
 Of richest eyes<sup>8</sup>; whose words all ears took cap-  
 tive;  
 Whose dear perfection, hearts that scorn'd to  
 serve,  
 Humbly call'd mistress.

*KING.* Praising what is lost,  
 Makes the remembrance dear.—Well, call him  
 hither;—

We are reconcil'd, and the first view shall kill  
 All repetition<sup>9</sup>:—Let him not ask our pardon;  
 The nature of his great offence is dead,  
 And deeper than oblivion do we bury  
 The incensing relicks of it: let him approach,  
 A stranger, no offender; and inform him,  
 So 'tis our will he should.

*GENT.* I shall, my liege.

[*Exit Gentleman.*]

*KING.* What says he to your daughter? have you  
 spoke?

*LAF.* All that he is hath reference to your high-  
 ness.

<sup>8</sup> Of RICHEST eyes;] Shakspeare means that her beauty had astonished those, who, having seen the greatest number of fair women, might be said to be the *richest* in ideas of beauty. So, in *As You Like It*: “— to have seen much and to have nothing, is to have *rich eyes* and poor hands.” STEEVENS.

<sup>9</sup> — the first view shall kill

All repetition:] “The first interview shall put an end to all recollection of the past.” Shakspeare is now hastening to the end of the play, finds his matter sufficient to fill up his remaining scenes, and therefore, as on such other occasions, contracts his dialogue and precipitates his action. Decency required that Bertram's double crime of cruelty and disobedience, joined likewise with some hypocrisy, should raise more resentment; and that though his mother might easily forgive him, his king should more pertinaciously vindicate his own authority and Helen's merit. Of all this Shakspeare could not be ignorant, but Shakspeare wanted to conclude his play. JOHNSON.

**KING.** Then shall we have a match. I have letters sent me,  
That set him high in fame.

*Enter BERTRAM.*

**LAF.** He looks well on't.

**KING.** I am not a day of season <sup>1</sup>,  
For thou may'st see a sun-shine and a hail  
In me at once: But to the brightest beams  
Distracted clouds give way; so stand thou forth,  
The time is fair again.

**BER.** My high-repented blames <sup>2</sup>,  
Dear sovereign pardon to me.

**KING.** All is whole;  
Not one word more of the consumed time.  
Let's take the instant by the forward top;  
For we are old, and on our quick'st decrees  
The inaudible and noiseless foot of time  
Steals ere we can effect them <sup>3</sup>: You remember  
The daughter of this lord?

<sup>1</sup> I am not a day of season,] That is, of *uninterrupted rain*; one of those *wet days* that usually happen about the vernal equinox. A similar expression occurs in *The Rape of Lucrece*:

“But I alone, alone must sit and pine,

“*Seasoning* the earth with showers.”

The word is still used in the same sense in Virginia, in which government, and especially on the eastern shore of it, where the descendants of the first settlers have been less mixed with later emigrants, many expressions of Shakspeare's time are still current.

HENLEY.

“A day of season,” means a seasonable day; but a mixture of sunshine and hail, of winter and summer, is *unseasonable*. The word *seasoning*, in Mr. Henley's quotation, is used in a different sense, as would have been apparent if he had given the whole of the passage:

“*Seasoning* the earth with showers of silver brine.”

MALONE.

<sup>2</sup> My high-repented blames,] *High-repented blames*, are faults repented of to the height, to the utmost. Shakspeare has *high-fantastical* in *Twelfth-Night*. STEVENS.

**BER.** Admiringly, my liege : at first  
 I stuck my choice upon her, ere my heart  
 Durst make too bold a herald of my tongue :  
 Where the impression of mine eye infixing,  
 Contempt his scornful perspective did lend me,  
 Which warp'd the line of every other favour ;  
 Scorn'd a fair colour, or express'd it stol'n ;  
 Extended or contracted all proportions,  
 To a most hideous object : Thence it came,  
 That she, whom all men prais'd, and whom myself,  
 Since I have lost, have lov'd, was in mine eye  
 The dust that did offend it.

**KING.**

Well excus'd :

That thou didst love her, strikes some scores away  
 From the great compt : But love, that comes too  
 late,

Like a remorseful pardon slowly carried,  
 To the great sender turns a sour offence,  
 Crying, That's good that's gone : our rash faults  
 Make trivial price of serious things we have,  
 Not knowing them, until we know their grave :  
 Oft our displeasures, to ourselves unjust,  
 Destroy our friends, and after weep their dust :  
 Our own love waking cries to see what's done,  
 While shameful hate sleeps out the afternoon <sup>4</sup>.

<sup>3</sup> The inaudible and noiseless foot of time, &c.] This idea seems to have been caught from the third book of Sidney's *Arcadia* ; "The summons of *Time* had so creepingly stolne upon him, that hee had heard scarcely the *noise of his feet*."

STEEVENS.

<sup>4</sup> Our own love waking, &c.] These two lines I should be glad to call an *interpolation of a player*. They are ill connected with the former, and not very clear or proper in themselves. I believe the author made two couplets to the same purpose ; wrote them both down that he might take his choice ; and so they happened to be both preserved.

For *sleep* I think we should read *slept*. *Love* cries to see what was done while hatred *slept*, and suffered mischief to be done.

Be this sweet Helen's knell, and now forget her.  
Send forth your amorous token for fair Maudlin:  
The main consents are had; and here we'll stay  
To see our widower's second marriage-day.

COUNT. Which better then the first, O dear heaven, bless!

Or, ere they meet, in me, O nature, cease \*<sup>5</sup>!

LAF. Come on, my son, in whom my house's name

Must be digested, give a favour from you,  
To sparkle in the spirits of my daughter,  
That she may quickly come.—By my old beard,

\* First folio, *cesse*.

Or the meaning may be, 'that *hatred* still *continues* to *sleep* at ease, while *love* is weeping;' and so the present reading may stand. JOHNSON.

I cannot comprehend this passage as it stands, and have no doubt but we should read—

"Our *old* love waking," &c.

Extinctus amabitur idem.

"Our own love," can mean nothing but our *self-love*, which would not be sense in this place; but "our old love waking," means, our former affection being revived. M. MASON.

This conjecture appears to me extremely probable; but *waking* will not, I think, here admit of Mr. M. Mason's interpretation, *being revived*; nor, indeed, is it necessary to his emendation. It is clear, from the subsequent line, that *waking* is here used in its ordinary sense. Hate *sleeps* at ease, unmolested by any remembrance of the dead, while *old* love, reproaching itself for not having been sufficiently kind to a departed friend, "*wakes* and weeps;" crying, "that's good that's gone." MALONE.

<sup>5</sup> Which better than the first, O dear heaven, bless!

Or, ere they meet, in me, O nature, cease!] I have ventured against the authorities of the printed copies, to prefix the Countess's name to these two lines. The King appears, indeed, to be a favourer of Bertram; but if Bertram should make a bad husband the second time, why should it give the King such mortal pangs? A fond and disappointed mother might reasonably not desire to live to see such a day; and from her the wish of dying, rather than to behold it, comes with propriety.

THEOBALD. :



And every hair that's on't, Helen, that's dead,  
Was a sweet creature; such a ring as this,  
The last that ere I took her leave<sup>6</sup> at court,  
I saw upon her finger.

*BER.* Hers it was not.

*KING.* Now, pray you, let me see it; for mine  
eye,

While I was speaking, oft was fasten'd to it.—  
This ring was mine; and, when I gave it Helen,  
I bade her, if her fortunes ever stood  
Necessitied to help, that<sup>7</sup> by this token  
I would relieve her: Had you that craft, to reave  
her

Of what should stead her most?

*BER.* My gracious sovereign,  
Howe'er it pleases you to take it so,  
The ring was never her's.

*COUNT.* Son, on my life,  
I have seen her wear it; and she reckon'd it  
At her life's rate.

*LAF.* I am sure, I saw her wear it.

*BER.* You are deceiv'd, my lord, she never saw it:  
In Florence was it from a casement thrown me<sup>8</sup>,  
Wrapp'd in a paper, which contain'd the name  
Of her that threw it: noble she was, and thought

<sup>6</sup> The last that e'er I took her leave —] The last time that I saw her, when she was leaving the court. Mr. Rowe and the subsequent editors read—"that e'er she took," &c. MALONE.

<sup>7</sup> I bade her, if her fortunes ever stood Necessitied to help, THAT —] Our author here, as in many other places, seems to have forgotten, in the close of the sentence, how he began to construct it. See p. 311. The meaning however is clear, and I do not suspect any corruption.

MALONE.

<sup>8</sup> In Florence was it from a casement thrown me,] Bertram still continues to have too little virtue to deserve Helen. He did not know indeed that it was Helen's ring, but he knew that he had it not from a window. JOHNSON.

I stood ingag'd<sup>8</sup>: but when I had subscrib'd  
To mine own fortune, and inform'd her fully,  
I could not answer in that course of honour  
As she had made the overture, she ceas'd,  
In heavy satisfaction, and would never  
Receive the ring again.

*KING.* Plutus himself,  
That knows the tinct and multiplying medicine<sup>9</sup>,  
Hath not in nature's mystery more science,  
Than I have in this ring: 'twas mine, 'twas Helen's,  
Whoever gave it you: Then, if you know  
That you are well acquainted with yourself,  
Confess 'twas hers<sup>1</sup>, and by what rough enforcement

<sup>8</sup> — noble she was, and thought

I stood *INGAG'D*:] Thus the old copy.—Dr. Johnson reads—*engaged*. STEEVENS.

The plain meaning is, when she saw me receive the ring, she thought me *engaged* to her. JOHNSON.

*Ingag'd* may be intended in the same sense with the reading proposed by Mr. Theobald, [*ungag'd*] i. e. *not engaged*; as Shakspeare, in another place, uses *gag'd* for *engaged*. Merchant of Venice, Act I. Sc. I. TYRWHITT.

I have no doubt that *ingaged* (the reading of the folio) is right.

*Gaged* is used by other writers, as well as by Shakspeare, for *engaged*. So, in a Pastoral, by Daniel, 1605:

“Not that the earth did *gag*

“Unto the husbandman

“Her voluntary fruits, free without fees.”

*Ingaged*, in the sense of *unengaged*, is a word of exactly the same formation as *inhabitable*, which is used by Shakspeare and the contemporary writers for *uninhabitable*. MALONE.

<sup>9</sup> Plutus himself,

That knows the *TINCT* and *MULTIPLYING* medicine,] Plutus, the grand alchemist, who knows the *tincture* which confers the properties of gold upon base metals, and the *matter* by which *gold* is *multiplied*, by which a small quantity of gold is made to communicate its qualities to a large mass of base metal.

In the reign of Henry the Fourth a law was made to forbid all men thenceforth to *multiply* gold, or use any craft of *multiplication*. Of which law, Mr. Boyle, when he was warm with the hope of transmutation, procured a repeal. JOHNSON.

You got it from her : she call'd the saints to  
surety  
That she would never put it from her finger,  
Unless she gave it to yourself in bed,  
(Where you have never come,) or sent it us  
Upon her great disaster.

*BER.* She never saw it.

*KING.* Thou speak'st it falsely, as I love mine honour ;

And mak'st conjectural fears to come into me,  
Which I would fain shut out : If it should prove  
That thou art so inhuman,—'twill not prove so ;—  
And yet I know not :—thou didst hate her deadly,  
And she is dead ; which nothing, but to close  
Her eyes myself, could win me to believe,  
More than to see this ring.—Take him away.—

[*Guards seize BERTRAM.*

My fore-past proofs, howe'er the matter fall,  
Shall tax my fears of little vanity,  
Having vainly fear'd too little<sup>2</sup>.—Away with him ;—  
We'll sift this matter further.

*BER.* If you shall prove  
This ring was ever hers, you shall as easy  
Prove that I husbanded her bed in Florence,  
Where yet she never was. [*Exit BERTRAM, guarded.*

<sup>1</sup> —Then, IF YOU KNOW

THAT YOU ARE WELL ACQUAINTED WITH YOURSELF,  
Confess 'twas hers,] i. e. confess the ring was hers, for you  
know it as well as you know that you are yourself. EDWARDS.

The true meaning of this expression is, 'If you know that  
*your faculties are so sound, as that you have the proper consciousness of your own actions, and are able to recollect and relate what you have done, tell me, &c.*' JOHNSON.

<sup>2</sup> My forepast proofs, howe'er the matter fall,  
Shall tax my fears of little vanity,  
Having vainly fear'd too little.] 'The *proofs which I have already had* are sufficient to show that my *fears* were not *vain* and irrational. I have rather been hitherto more easy than I ought, and have *unreasonably had too little fear.*' JOHNSON.

*Enter a Gentleman.*

*KING.* I am wrapp'd in dismal thinkings.

*GENT.* Gracious sovereign,  
Whether I have been to blame, or no, I know not;  
Here's a petition from a Florentine,  
Who hath, for four or five removes, come short  
To tender it herself<sup>3</sup>. I undertook it,  
Vanquish'd thereto by the fair grace and speech  
Of the poor suppliant, who by this, I know,  
Is here attending: her business looks in her  
With an important visage; and she told me,  
In a sweet verbal brief, it did concern  
Your highness with herself.

*KING.* [*Reads.*] *Upon his many protestations to marry me, when his wife was dead, I blush to say it, he won me. Now is the count Rousillon a widower; his vows are forfeited to me, and my honour's paid to him. He stole from Florence, taking no leave, and I follow him to his country for justice: Grant it me, O king; in you it best lies; otherwise a seducer flourishes, and a poor maid is undone.*

*DIANA CAPULET.*

*LAF.* I will buy me a son-in-law in a fair, and toll for this: I'll none of him<sup>4</sup>.

<sup>3</sup> Who hath, for four or five removes, come short, &c.] Who hath missed the opportunity of presenting it in person to your Majesty, either at Marseilles, or on the road from thence to Rousillon, in consequence of having been four or five removes behind you. MALONE.

*Removes are journeys or post-stages.* JOHNSON.

<sup>4</sup> I will buy me a son-in-law in a fair, and toll HIM: for this, I'll none of him.] Thus the second folio. The first omits—*him*. Either reading is capable of explanation.

The meaning of the earliest copy seems to be this: 'I'll buy me a new son-in-law, &c. and toll the bell for this; i. e. look upon him as a dead man. The second reading, as Dr. Percy sug-

**KING.** The heavens have thought well on thee,  
Lafeu,

gests, may imply: 'I'll buy me a son-in-law as they buy a horse in a fair; *toul* him, i. e. enter him on the *toul* or *toll*-book, to prove I came honestly by him, and ascertain my title to him.' In a play called *The Famous History of Tho. Stukely*, 1605, is an allusion to this custom:

"Gov. I will be answerable to thee for thy horses.

"Stuk. Dost thou keep a *tole-booth*? zounds, dost thou make a *horse-courser* of me?"

Again, in *Hudibras*, part ii. c. i.:

"—— a roan gelding

"Where, when, by whom, and what y'were sold for

"And in the open market *toll'd* for."

Alluding (as Dr. Grey observes) to the two statutes relating to the sale of horses, 2 and 3 Phil. and Mary, and 31 Eliz. c. 12. and publicly *tolling* them in fairs, to prevent the sale of such as were stolen, and to preserve the property to the right owner.

The previous mention of a *fair* seems to justify the reading I have adopted from the second folio. STEEVENS.

The passage should be pointed thus;

"I will buy me a son-in-law in a fair, and toll;

"For this I'll none of him."

That is, "I'll buy me a son-in-law in a fair, and pay toll; as for this, I will have none of him." M. MASON.

The meaning, I think, is, "I will purchase a son in law at a fair, and get rid of this worthless fellow, by *tolling* him out of it." To *toll* a person out of a fair was a phrase of the time. So, in Camden's Remaines, 1605: "At a Bartholomew Faire at London there was an escheater of the same city, that had arrested a clothier that was outlawed, and had seized his goods, which he had brought into the faire, *tolling him out of the faire*, by a traine."

And *toll for this*, may, however, mean—"and I will sell this fellow in a fair, as I would a horse, publicly entering in the *toll-book* the particulars of the sale." For the hint of this latter interpretation I am indebted to Dr. Percy. I incline, however, to the former exposition.

The following passage in *King Henry IV. Part II.* may be adduced in support of Mr. Steevens's interpretation of this passage: "Come, thou shalt go to the wars in a gown,—and I will take such order that thy friends shall *ring for thee*."

Here Falstaff certainly means to speak equivocally; and one of his senses is, "I will take care to have thee knocked in the head, and thy friends shall ring thy funeral knell." MALONE.

To bring forth this discovery.—Seek these suitors :—  
Go, speedily, and bring again the count.

[*Exeunt Gentleman, and some Attendants.*]

I am afraid, the life of Helen, lady,  
Was foully snatch'd.

COUNT. Now, justice on the doers !

*Enter BERTRAM, guarded.*

KING. I wonder, sir, since wives are monsters to  
you<sup>s</sup>,  
And that you fly them as you swear them lordship,  
Yet you desire to marry.—What woman's that ?

*Re-enter Gentleman, with Widow, and DIANA.*

DIA. I am, my lord, a wretched Florentine,  
Derived from the ancient Capulet ;  
My suit, as I do understand, you know,  
And therefore know how far I may be pitied.

WID. I am her mother, sir, whose age and ho-  
nour

<sup>s</sup> I wonder, sir, since wives, &c.] This passage is thus read in  
the first folio :

“ I wonder, sir, *sir*, wives are monsters to you,

“ And that you fly them, as you swear them lordship,

“ Yet you desire to marry——.”

Which may be corrected thus :

“ I wonder, sir, *since* wives are monsters,” &c.

The editors have made it—“ wives are *so monstrous* to you,”  
and in the next line—“ swear to them,” instead of—“ swear them  
lordship.” Though the latter phrase be a little obscure, it should  
not have been turned out of the text without notice. I suppose  
*lordship* is put for that *protection* which the husband, in the mar-  
riage ceremony, promises to the wife. TYRWHITT.

*As*, I believe, here signifies *as soon as*. MALONE.

I read with Mr. Tyrwhitt, whose emendation I have placed  
in the text. It may be observed, however, that the second folio  
reads :

“ I wonder, sir, wives are *such* monsters to you——.”

STEVENS.

Both suffer under this complaint we bring,  
And both shall cease<sup>6</sup>, without your remedy.

*KING.* Come hither, count; Do you know these women?

*BER.* My lord, I neither can, nor will deny  
But that I know them: Do they charge me further?

*DIA.* Why do you look so strange upon your wife?

*BER.* She's none of mine, my lord.

*DIA.* If you shall marry,  
You give away this hand, and that is mine;  
You give away heaven's vows, and those are mine;  
You give away myself, which is known mine;  
For I by vow am so embodied yours,  
That she, which marries you, must marry me,  
Either both, or none.

*LAF.* Your reputation [*To BERTRAM.*] comes too short for my daughter, you are no husband for her.

*BER.* My lord, this is a fond and desperate creature,  
Whom sometime I have laugh'd with: let your highness  
Lay a more noble thought upon mine honour,  
Than for to think that I would sink it here.

*KING.* Sir, for my thoughts, you have them ill to friend,  
Till your deeds gain them: Fairer prove your honour,  
Than in my thought it lies!

*DIA.* Good my lord,  
Ask him upon his oath, if he does think  
He had not my virginity.

<sup>6</sup>—shall CEASE,] i. e. *decease, die*. So, in King Lear: "Fall and cease." The word is used in the same sense in p. 476 of the present comedy. STEVENS.

**KING.** What say'st thou to her ?

**BER.** She's impudent, my lord ;  
And was a common gamester to the camp<sup>7</sup>.

**DIA.** He does me wrong, my lord ; if I were so,  
He might have bought me at a common price :  
Do not believe him : O, behold this ring,  
Whose high respect, and rich validity<sup>8</sup>,  
Did lack a parallel ; yet, for all that,  
He gave it to a commoner o' the camp,  
If I be one.

**COUNT.** He blushes, and 'tis it<sup>9</sup> :  
Of six preceding ancestors, that gem  
Conferr'd by testament to the sequent issue,  
Hath it been ow'd and worn. This is his wife ;  
That ring's a thousand proofs.

**KING.** Methought, you said<sup>1</sup>,  
You saw one here in court could witness it.

<sup>7</sup> — a common GAMESTER to the camp.] The following passage, in an ancient MS. tragedy, entitled *The Second Maiden's Tragedy*, will sufficiently elucidate the idea once affixed to the term—*gamester*, when applied to a female :

“ 'Tis to me wondrous how you should spare the day

“ From amorous clips, much less the general season

“ When all the world's a *gamester*.”

Again, in *Pericles*, *Lysimachus* asks *Mariana*—

“ Were you a *gamester* at five or at seven ? ”

Again, in *Troilus and Cressida* :

“ — daughters of the *game*.” STEEVENS.

<sup>8</sup> Whose high respect, and rich VALIDITY,] *Validity* means *value*. So, in *King Lear* :

“ No less in space, *validity*, and pleasure.”

Again, in *Twelfth-Night* :

“ Of what *validity* and pitch soever.” STEEVENS.

<sup>9</sup> — 'tis IT:] The old copy has—'tis *hit*. The emendation was made by Mr. Steevens. In many of our old chronicles I have found *hit* printed instead of *it*. Hence, probably, the mistake here. Mr. Pope reads—“ and 'tis *his*.” MALONE.

Or, “ he blushes, and 'tis *fit*.” HENLEY.

<sup>1</sup> Methought, you said,] The poet has here forgot himself. *Diana* has said no such thing. BLACKSTONE.



*DIA.* I did, my lord, but loath am to produce  
So bad an instrument; his name's Parolles.

*LAF.* I saw the man to-day, if man he be.

*KING.* Find him, and bring him hither.

*BER.* What of him?  
He's quoted for a most perfidious slave<sup>2</sup>,  
With all the spots o' the world tax'd and debosh'd<sup>3</sup>;  
Whose nature sickens, but to speak a truth<sup>4</sup>:  
Am I or that, or this, for what he'll utter,  
That will speak any thing?

*KING.* She hath that ring of yours.

*BER.* I think, she has: certain it is, I lik'd her,  
And boarded her i' the wanton way of youth:  
She knew her distance, and did angle for me,  
Madding my eagerness with her restraint,  
As all impediments in fancy's course  
Are motives of more fancy<sup>5</sup>; and, in fine,

<sup>2</sup> He's QUOTED for a most perfidious slave,] *Quoted* has the same sense as *noted*, or *observed*.

So, in *Hamlet*, vol. vii. p. 262:

"I'm sorry that with better heed and judgment

"I had not *quoted* him." STEEVENS.

<sup>3</sup> — debosh'd;] Debauched. See a note on *The Tempest*, Act III. Sc. II. STEEVENS.

<sup>4</sup> Whose nature sickens, but to speak a truth:] Here the modern editors read:

"Which nature sickens with——."

A most licentious corruption of the old reading, in which the punctuation only wants to be corrected. We should read, as here printed:

"Whose nature sickens, but to speak a truth:"

i. e. *only* to speak a truth. TYRWHITT.

<sup>5</sup> — all impediments in fancy's course

Are motives of more fancy:] 'Every thing that obstructs love is an occasion by which love is heightened. And, to conclude, her solicitation concurring with her fashionable appearance, *she got the ring.*'

I am not certain that I have attained the true meaning of the word *modern*, which, perhaps, signifies rather *meanly pretty*.

JOHNSON.

Her insuit coming with her modern grace,  
 Subdued me to her rate: she got the ring;  
 And I had that, which any inferior might  
 At market-price have bought.

*D.I.A.* I must be patient;  
 You, that turn'd off a first so noble wife,  
 May justly diet me<sup>6</sup>. I pray you yet,  
 (Since you lack virtue, I will lose a husband.)

I believe *modern* means *common*. The sense will then be this —“ Her solicitation concurring with her appearance of being common,” i. e. with the appearance of her *being to be had*, as we say at present. Shakspeare uses the word *modern* frequently, and always in this sense. So, in King John:

“ ——— scorns a *modern* invocation.”

Again, in *As You Like It*:

“ Full of wise saws and *modern* instances.”

“ Trifles, such as we present *modern* friends with.”

Again, in the present comedy, p. 373: “ — to make *modern* and familiar things supernatural and causeless.”

Mr. M. Mason says, that “ *modern* grace ” means, ‘ with a tolerable degree of beauty.’ He questions also the insufficiency of the instances brought in support of my explanation, but adduces none in defence of his own. STEEVENS.

Dr. Johnson's last interpretation is certainly the true one. See vol. vi. p. 409. I think, with Mr. Steevens, that *modern* here, as almost every where in Shakspeare, means *common, ordinary*; but do not suppose that Bertram here means to call Diana a common gamester, though he has styled her so in a former passage. MALONE.

<sup>6</sup> May justly DIET me.] ‘ May justly loath or be weary of me,’ as people generally are of a regimen or prescribed and scanty diet. Such, I imagine, is the meaning. Mr. Collins thinks she means — “ May justly make me fast, by depriving me (as Desdemona says) of the rites for which I love you.” MALONE.

Mr. Collins's interpretation is just. The allusion may be to the management of hawks, who were half starved till they became tractable. Thus, in *Coriolanus*:

“ ——— I'll watch him,

“ Till he be *dieted* to my request.”

“ To *fast*, like one who takes *diet*,” is a comparison that occurs in *The Two Gentlemen of Verona*. STEEVENS.

Send for your ring, I will return it home,  
And give me mine again.

*BER.* I have it not.

*KING.* What ring was yours, I pray you?

*DIA.* Sir, much like

The same upon your finger.

*KING.* Know you this ring? this ring was his of late.

*DIA.* And this was it I gave him, being a-bed.

*KING.* The story then goes false, you threw it him

Out of a casement.

*DIA.* I have spoke the truth.

*Enter PAROLLES.*

*BER.* My lord, I do confess, the ring was hers.

*KING.* You boggle shrewdly, every feather starts you.—

Is this the man you speak of?

*DIA.* Ay, my lord.

*KING.* Tell me, sirrah, but, tell me true, I charge you,

Not fearing the displeasure of your master,  
(Which, on your just proceeding, I'll keep off)

By him, and by this woman here, what know you?

*PAR.* So please your majesty, my master hath been an honourable gentleman; tricks he hath had in him, which gentlemen have.

*KING.* Come, come, to the purpose: Did he love this woman?

*PAR.* 'Faith, sir, he did love her; But how?

7 — he did love her; BUT HOW?] *But how* perhaps belongs to the King's next speech:

“*But how, how, I pray you?*”

This suits better with the King's apparent impatience and solicitude for Helena. MALONE.

*KING.* How, I pray you ?

*PAR.* He did love her, sir, as a gentleman loves a woman.

*KING.* How is that ?

*PAR.* He loved her, sir, and loved her not.

*KING.* As thou art a knave, and no knave :—  
What an equivocal companion<sup>8</sup> is this !

*PAR.* I am a poor man, and at your majesty's command.

*LAF.* He's a good drum, my lord, but a naughty orator.

*DIA.* Do you know, he promised me marriage ?

*PAR.* 'Faith, I know more than I'll speak.

*KING.* But wilt thou not speak all thou know'st ?

*PAR.* Yes, so please your majesty ; I did go between them, as I said ; but more than that, he loved her,—for, indeed, he was mad for her, and talked of Satan, and of limbo, and of furies, and I know not what : yet I was in that credit with them at that time, that I knew of their going to bed ; and of other motions, as promising her marriage, and things that would derive me ill will to speak of, therefore I will not speak what I know.

*KING.* Thou hast spoken all already, unless thou canst say they are married : But thou art too fine in thy evidence<sup>9</sup> ; therefore stand aside.—  
This ring, you say, was yours ?

Surely, all transfer of these words is needless. Hamlet addresses such another flippant interrogatory to himself : " The mouse-trap. *Marry, how? Tropically.*" STEEVENS.

<sup>8</sup> — companion —] i. e. fellow. So, in King Henry VI. Part II. :

" Why, rude *companion*, whatsoe'er thou be,

" I know thee not." STEEVENS.

<sup>9</sup> — But thou art TOO FINE in thy evidence ;] *Too fine*, too full of *finesse* ; *too artful*. A French expression—*trop fine*.

So, in Sir Henry Wotton's celebrated Parallel : " We may rate

*DIA.* Ay, my good lord.

*KING.* Where did you buy it? or who gave it you?

*DIA.* It was not given me, nor I did not buy it.

*KING.* Who lent it you?

*DIA.* It was not lent me neither.

*KING.* Where did you find it then?

*DIA.* I found it not.

*KING.* If it were yours by none of all these ways, How could you give it him?

*DIA.* I never gave it him.

*LAF.* This woman's an easy glove, my lord; she goes off and on at pleasure.

*KING.* This ring was mine, I gave it his first wife.

*DIA.* It might be yours, or hers, for aught I know.

*KING.* Take her away, I do not like her now; To prison with her: and away with him.— Unless thou tell'st me where thou had'st this ring,

Thou diest within this hour.

*DIA.* I'll never tell you.

*KING.* Take her away.

*DIA.* I'll put in bail, my liege.

this one secret, as it was *finely* carried, at 4000*l.* in present money."

So also, in Bacon's Apophthegms, 1625, p. 252: "Your Majesty was *too fine* for my lord Burghley." MALONE.

So, in a very scarce book, entitled, A Courtlie Controversie of Cupid's Cautels: conteyning Fiue Tragicall Histories, &c. Translated out of French, &c. by H. W. [Henry Wotton,] 4to. 1578: "Woulde God, (sayd he,) I were to deale with a man, that I might recover my losse by *fine force*: but sith my controversie is agaynst a woman, it muste be wonne by loue and favoure." p. 51. Again, p. 277: "— as a butterflie flickering from floure to floure, if it be caught by a childe that *finely* followeth it," &c.

STEVENS.

*KING.* I think thee now some common customer<sup>1</sup>.

*DIA.* By Jove, if ever I knew man, 'twas you.

*KING.* Wherefore hast thou accus'd him all this while?

*DIA.* Because he's guilty, and he is not guilty; He knows, I am no maid, and he'll swear to't: I'll swear, I am a maid, and he knows not. Great king, I am no strumpet, by my life; I am either maid, or else this old man's wife.

[*Pointing to LAFEU.*

*KING.* She does abuse our ears; to prison with her.

*DIA.* Good mother, fetch my bail.—Stay, royal sir:

[*Exit Widow.*

The jeweller, that owes the ring, is sent for,  
And he shall surety me. But for this lord,  
Who hath abus'd me, as he knows himself,  
Though yet he never harm'd me, here I quit him:  
He knows himself, my bed he hath defil'd<sup>2</sup>;  
And at that time he got his wife with child:  
Dead though she be, she feels her young one kick:  
So there's my riddle, One, that's dead, is quick:  
And now behold the meaning.

*Re-enter Widow, with HELENA.*

*KING.*

Is there no exorcist<sup>3</sup>?

<sup>1</sup> — customer—] i. e. a common woman. So, in *Othello*:  
"I marry her!—what?—a customer!" STEEVENS.

<sup>2</sup> He knows himself, &c.] The dialogue is too long, since the audience already knew the whole transaction; nor is there any reason for puzzling the King and playing with his passions; but it was much easier than to make a pathetic interview between Helen and her husband, her mother, and the King.

JOHNSON.

<sup>3</sup> — exorcist—] This word is used, not very properly, for *enchanter*. JOHNSON.

Beguiles the truer office of mine eyes?  
Is't real, that I see?

*HEL.* No, my good lord;  
'Tis but the shadow of a wife you see,  
The name, and not the thing.

*BER.* Both, both; O, pardon!

*HEL.* O, my good lord, when I was like this  
maid,

I found you wond'rous kind. There is your ring,  
And, look you, here's your letter; This it says,  
*When from my finger you can get this ring,  
And are<sup>4</sup> by me with child, &c.*—This is done:  
Will you be mine, now you are doubly won?

Shakspeare invariably uses the word *exorcist*, to imply a person who can raise spirits, not in the usual sense of one that can lay them. So, Ligarius, in Julius Cæsar, says—

“Thou, like an *exorcist*, hast conjur'd up

“My mortified spirit.”

And in The Second Part of Henry VI. where Bolingbroke is about to raise a spirit, he asks Eleanor—

“Will your ladyship behold and hear our *exorcisms*?”

M. MASON.

Such was the common acceptation of the word in our author's time. So, Minsheu, in his Dict. 1617: “An *Exorcist* or *Conjurer*.”—So also, “To *conjure* or *exorcise* a spirit.”

The difference between a *Conjurer*, a *Witch*, and an *Inchanter*, according to that writer, is as follows:

“The *Conjurer* seemeth by praiers and invocations of God's powerfull names, to compell the Devill to say or doe what he commandeth him. The *Witch* dealeth rather by a friendly and voluntarie conference or agreement between him or her and the Divell or Familiar, to have his or her turne served, in lieu or stead of blood or other gift offered unto him, especially of his or her soule:—And both these differ from *Inchanters* or *Sorcerers*, because the former two have personal conference with the Divell, and the other meddles but with medicines and ceremonial formes of words called *charmes*, without apparition.”

MALONE.

<sup>4</sup> *And ARE* —] The old copy reads—*And is*. Mr. Rowe made the emendation. MALONE.

**BER.** If she, my liege, can make me know this  
clearly,  
I'll love her dearly, ever, ever dearly.

**HEL.** If it appear not plain, and prove untrue,  
Deadly divorce step between me and you!—  
O, my dear mother, do I see you living?

**LAF.** Mine eyes smell onions, I shall weep anon:—  
Good Tom Drum, [*To PAROLLES.*] lend me a  
handkerchief: So, I thank thee; wait on me home,  
I'll make sport with thee: Let thy courtesies  
alone, they are scurvy ones.

**KING.** Let us from point to point this story  
know,  
To make the even truth in pleasure flow:—  
If thou be'st yet a fresh uncropped flower,

[*To DIANA.*  
Choose thou thy husband, and I'll pay thy dower;  
For I can guess, that, by the honest aid,  
Thou kept'st a wife herself, thyself a maid.—  
Of that, and all the progress, more and less,  
Resolvedly more leisure shall express:  
All yet seems well; and, if it end so meet,  
The bitter past, more welcome is the sweet.

[*Flourish.*

*Advancing.*

*The king's a beggar, now the play is done<sup>5</sup>:  
All is well ended, if this suit be won,  
That you express content; which we will pay,  
With strife to please you, day exceeding day:*

<sup>5</sup> *The KING'S A BEGGAR, now the play is done:*] Though these lines are sufficiently intelligible in their obvious sense, yet perhaps there is some allusion to the old tale of The King and the Beggar, which was the subject of a ballad, and, as it should seem from the following lines in King Richard II. of some popular interlude also:

“Our scene is altered from a serious thing,  
“And now chang'd to the beggar and the king.” MALONE.



*Ours be your patience then, and yours our parts*<sup>6</sup> ;  
*Your gentle hands lend us, and take our hearts.*

[*Exeunt*<sup>7</sup>.

<sup>6</sup> *Ours be your patience then, and yours our parts ;*] The meaning is : " Grant us then your patience," hear us without interruption. " And take our parts ;" that is, support and defend us. JOHNSON.

<sup>7</sup> This play has many delightful scenes, though not sufficiently probable, and some happy characters, though not new, nor produced by any deep knowledge of human nature. Parolles is a boaster and a coward, such as has always been the sport of the stage, but perhaps never raised more laughter or contempt than in the hands of Shakspeare.

I cannot reconcile my heart to Bertram ; a man noble without generosity, and young without truth ; who marries Helen as a coward, and leaves her as a profligate : when she is dead by his unkindness, sneaks home to a second marriage, is accused by a woman whom he has wronged, defends himself by falsehood, and is dismissed to happiness.

The story of Bertram and Diana had been told before of Mariana and Angelo, and, to confess the truth, scarcely merited to be heard a second time. JOHNSON.

END OF VOL. X.



















